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JEAN GOUJON

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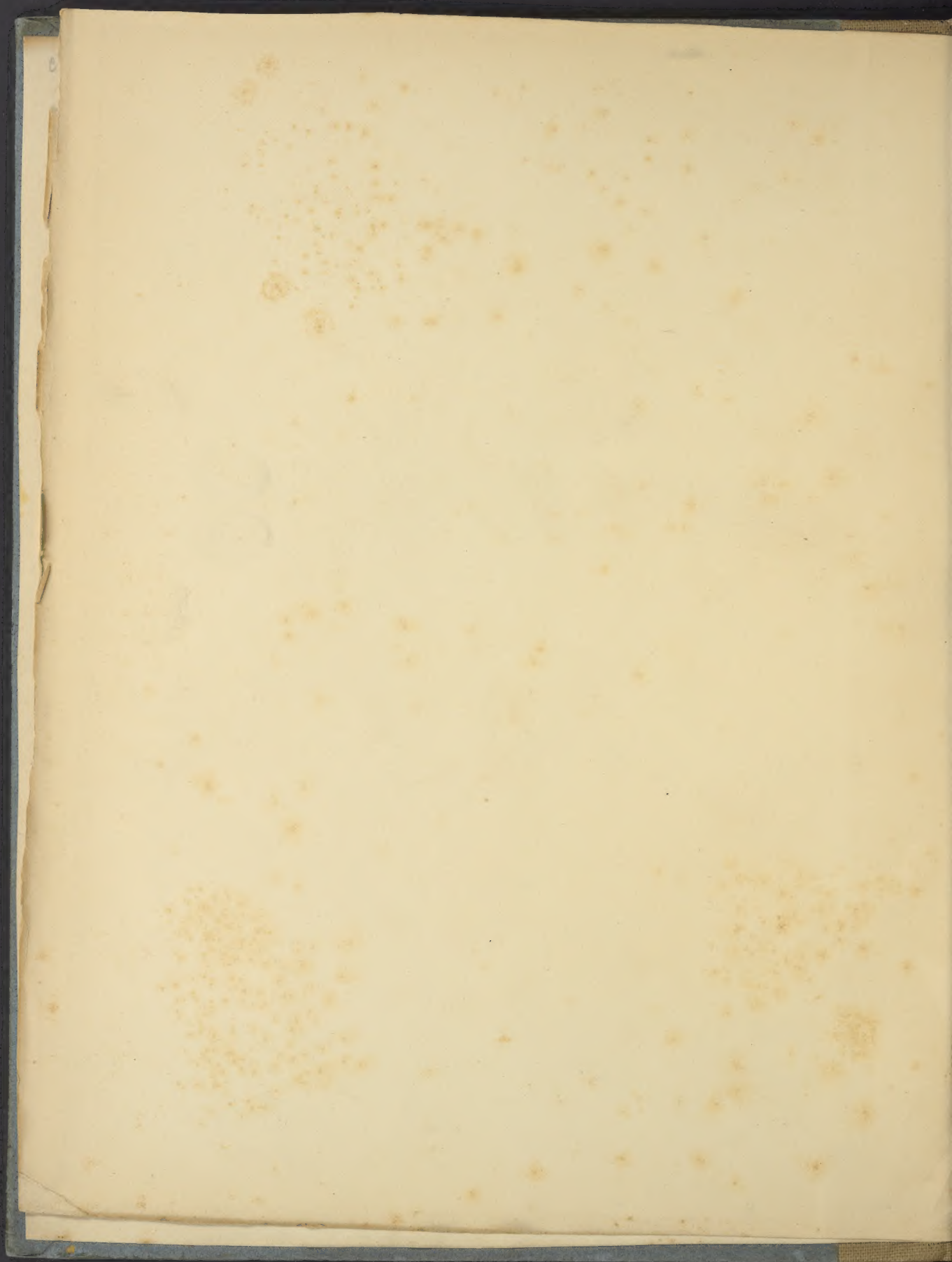
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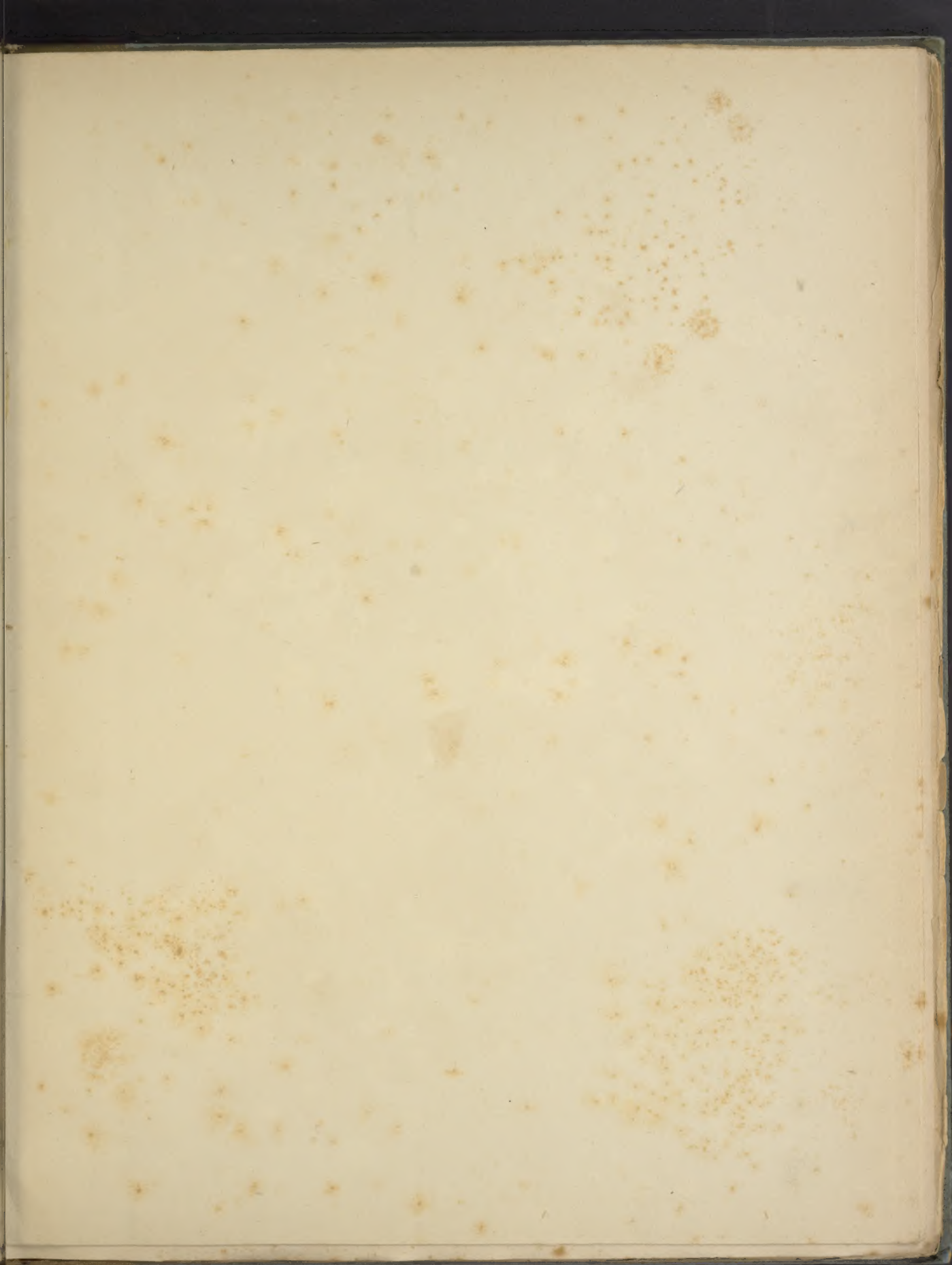
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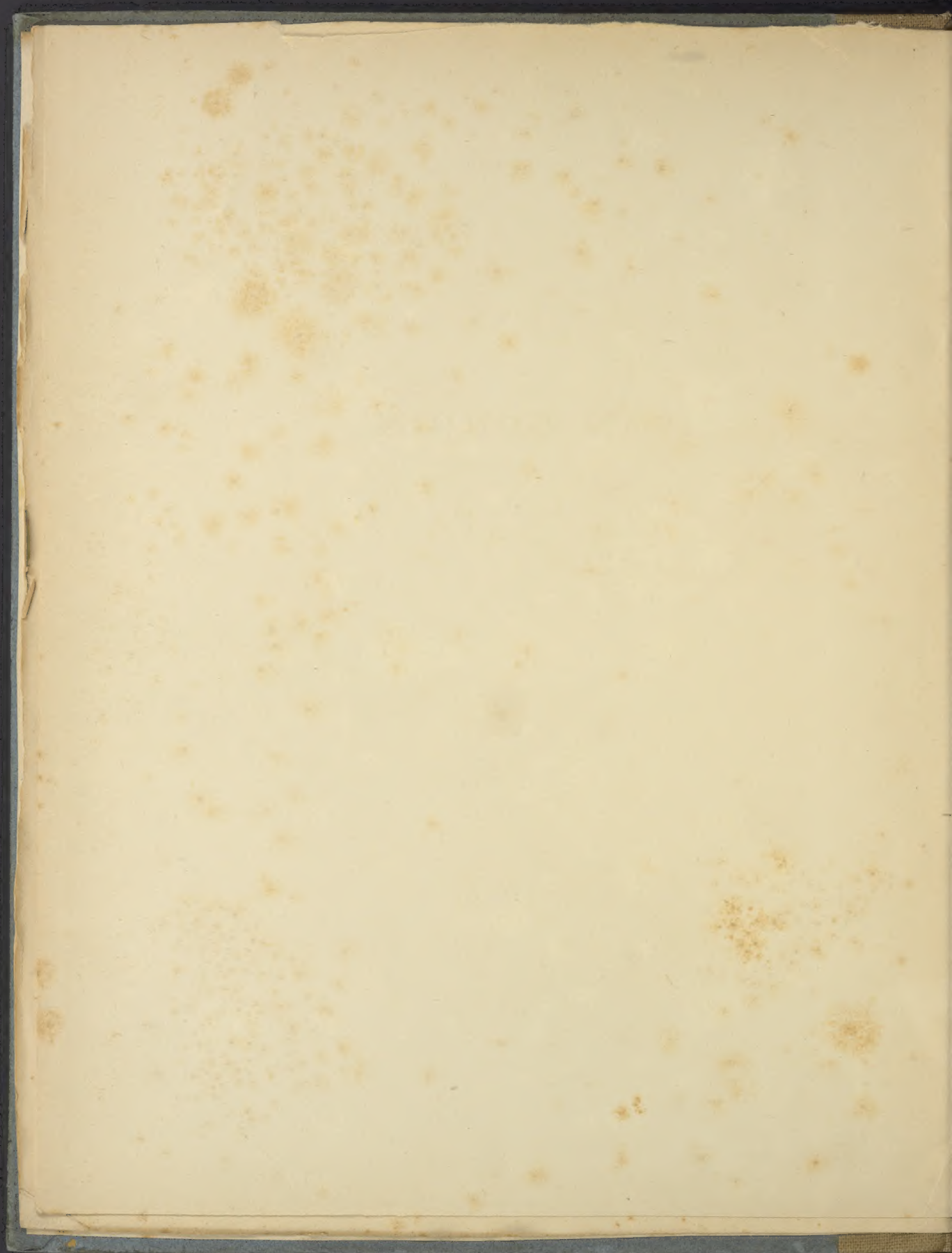


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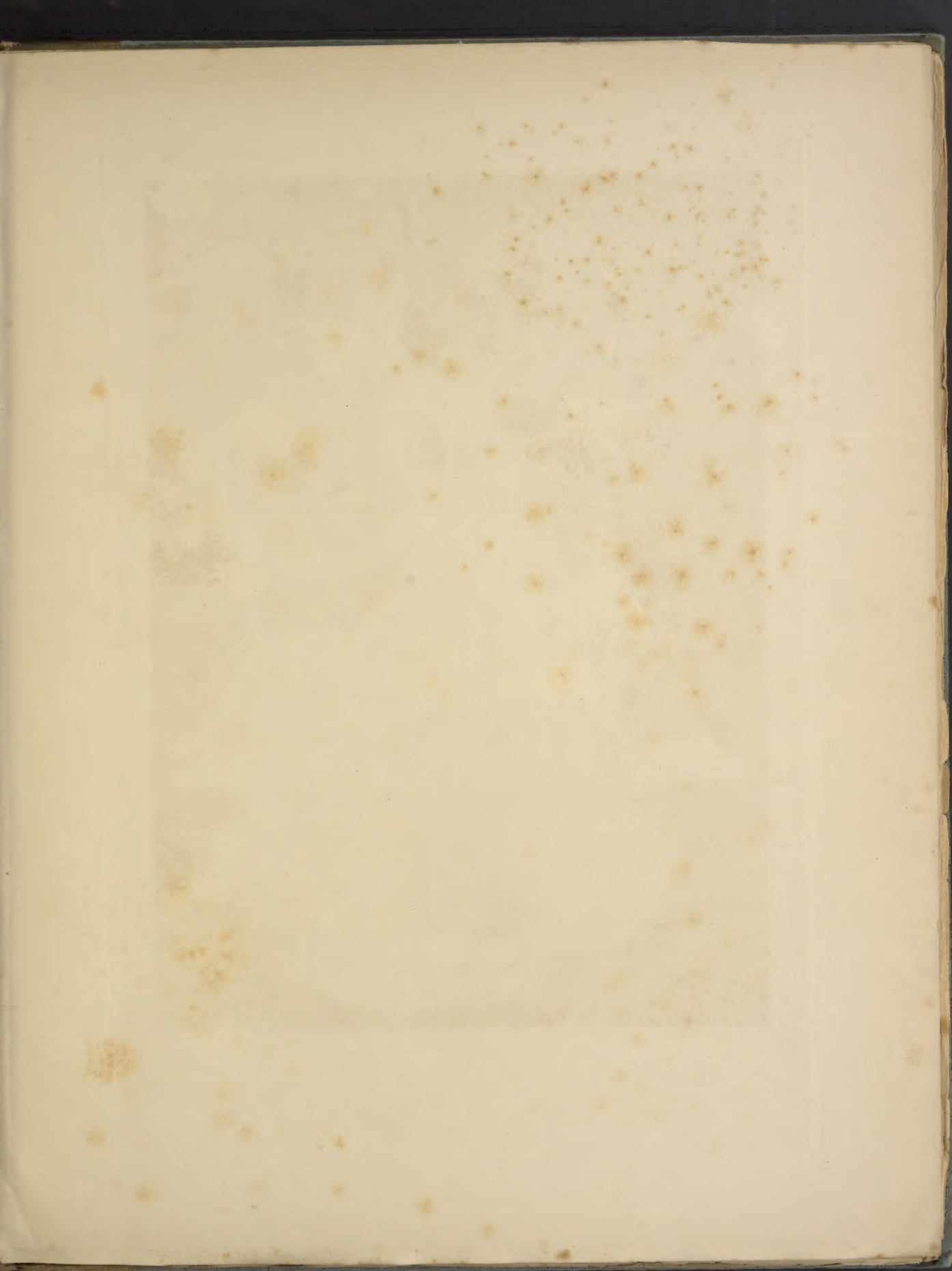




JEAN GOUJON

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Fountain of Diana.

JEAN GOUJON

HIS LIFE AND WORK

BY

REGINALD LISTER

WITH AN INTRODUCTION BY S. ARTHUR STRONG

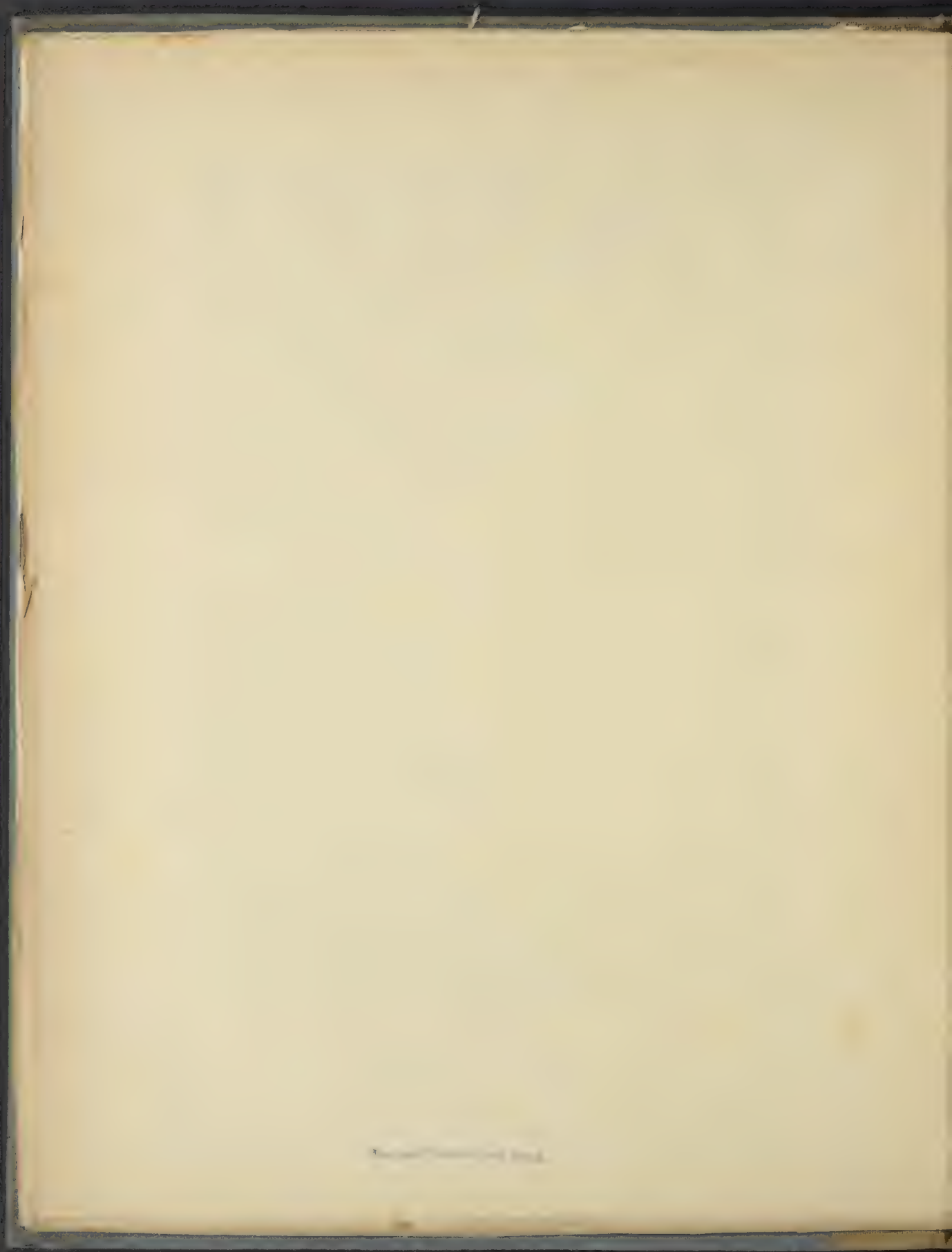
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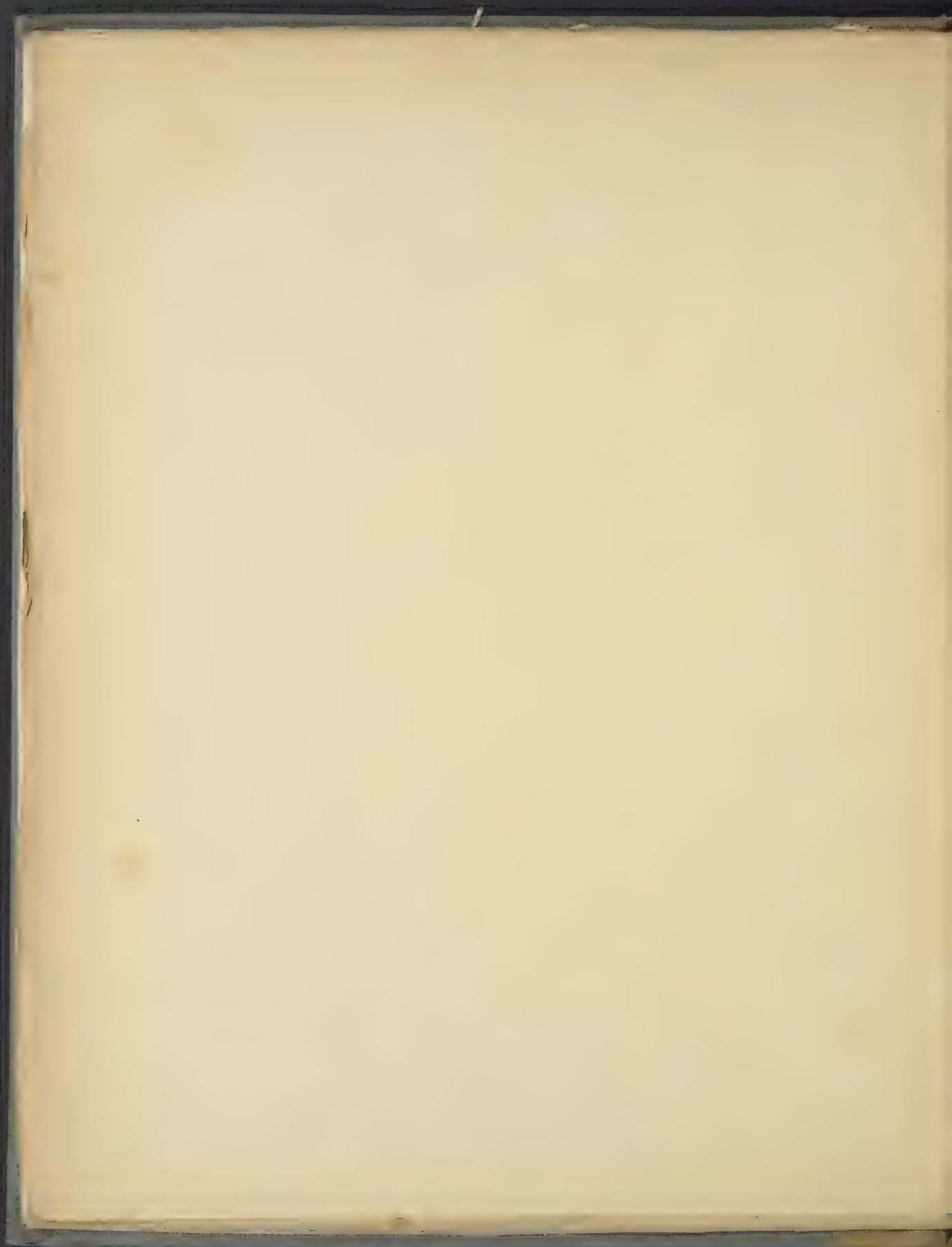
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HENRIETTA STREET, COVENT GARDEN

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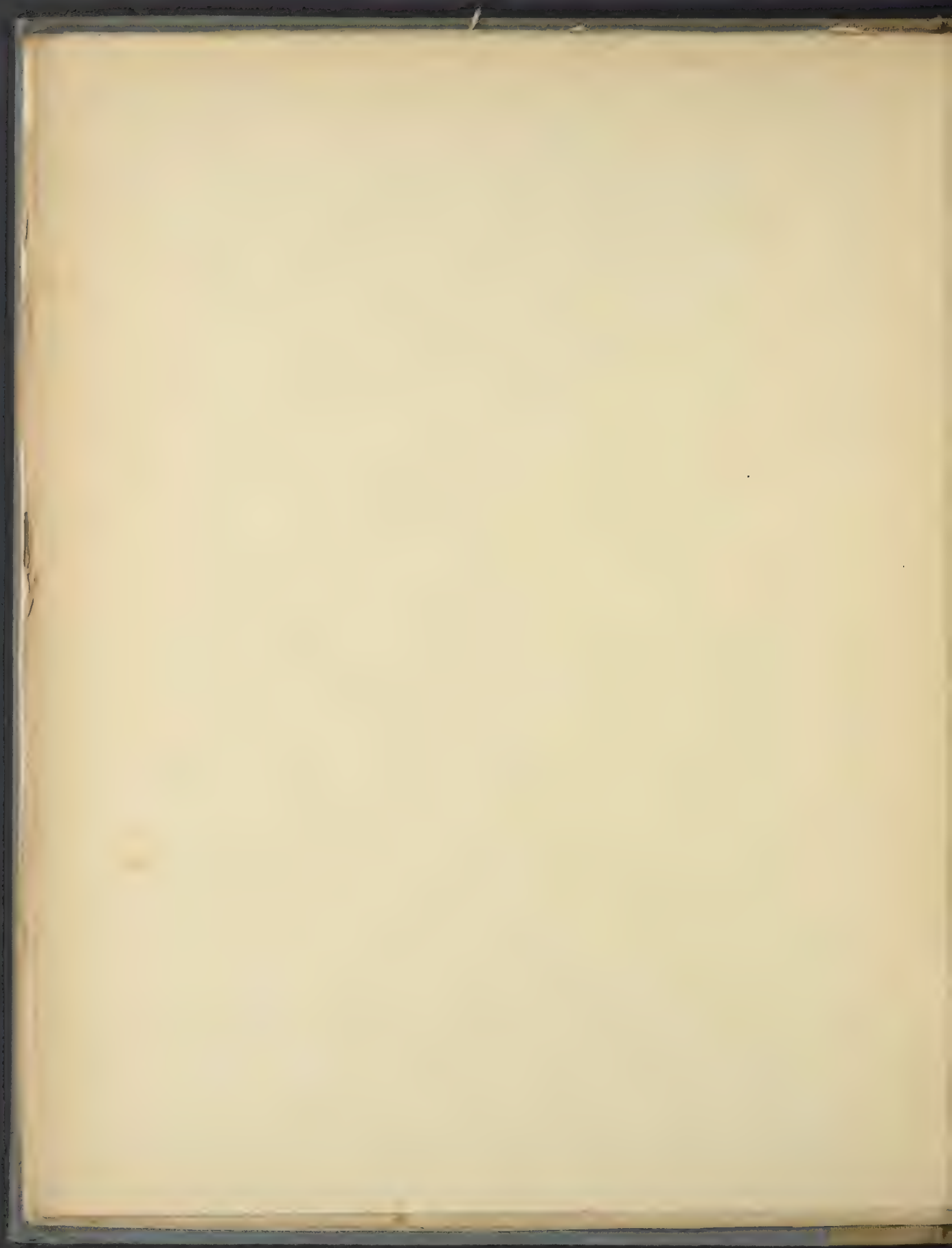


THIS SKETCH
OF THE LIFE AND WORK
OF THE SCULPTOR WHO EXCELLED IN THE
REPRODUCTION OF FEMININE GRACE AND DISTINCTION
IS DEDICATED BY SPECIAL PERMISSION
TO HER MAJESTY
THE QUEEN



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INTRODUCTION

It is difficult to account for the neglect of Jean Goujon and his time on the part of critics and lovers of French art. Even if the man had been less accomplished and significant than he was, we should have expected to see him in clearer outline by the side of his patrons, for there are few things more piquant even in French history than Henri II., a sort of invalid Don Quixote, piloted through the risky ways of a critical time by a mistress, under the style of Diana. And yet the truth is that Goujon was greater than his epoch, whereas the art of other epochs which we are accustomed to study and to value more, has been below rather than above the average of its surroundings.

For example, the art of the great century was hardly worthy of the monarch and his renown. Even in Italy it was a period of exhaustion after the unparalleled activity of the preceding age. Claude and Poussin both lived far from the centre, while Bourdon—though Reynolds praised him—and Le Sueur—though he was Fox's favourite—have been suffered to drop behind until they are now almost on the brink of oblivion. Meanwhile, the art of the politically degraded epoch that preceded and provoked the Revolution, has monopolised a degree and constancy of attention to which, on its merits, it would have no claim. Limited in scope as in means, it never rises above prettiness ; and all the dexterity cannot hide the flimsiness :

"Nature made the painter for the King."

Goujon had the almost unique opportunity of creating an artistic type

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out of a living historical model; and, unlike the daubers who have succeeded in making the legend of Mary Queen of Scots a puzzle to posterity, he was worthy of the occasion.

It is true that Italian models were too near and too great not to overshadow all neighbouring efforts. We can see that Michelangelo contributed much, and Primaticcio more, to the composite style of Goujon; but with his material he had a way of his own. Moreover, from the very beginning, Goujon announces what is to be the great contribution of France to the sum total of European artistic effort. Italy had recovered for the nations the ancient secrets of beauty and freedom which they had lost in the long march through the twilight desert of the Middle Ages. The Shakespearean realm of character was to be opened by Velasquez and Rembrandt. But one thing was still lacking, namely taste, which depends not on creative power, but on a certain happy tact and sensitiveness in selection and combination. In this quality the *Diane Chasseresse* is supreme, and though more signal efforts have been made and greater triumphs won in the field of sculpture, it will always keep a place of its own as something real and rare.

In the great work which Lady Dilke has devoted to the arts of France, it is needless to say that Goujon is not forgotten. But the present volume contains the first complete study of the master that has appeared in English. New points of great interest are the discoveries, hitherto unnoticed in this country, of M. Sandonini, which have exploded previous errors and solved previous difficulties; while the bas-reliefs of Anet, among the finest of Goujon's works, will be found described and reproduced here for the first time.

S. A. S.

JEAN GOUJON

I

It is with a certain amount of diffidence that I approach the subject of the present essay, at a moment when there seems to exist in the world an avidity for discovering the personal details of the lives and characters of artists so insatiable as at times to militate against a properly detached appreciation of the merit and beauty of their work. In the case of Jean Goujon such personal details are conspicuous by their absence. His life is shrouded in mystery. Unlike his great Italian forerunner at the Court of Francis I., he has left no detailed autobiography: his contemporaries, moreover, are silent about him; and we can only piece together a rough skeleton of his life from the contracts with architects and patrons which have been discovered in the archives of the cities of Paris and of Rouen. The actual date and place of his birth are unknown: so also are those of his death. We have no clue as to the social status of his parents; the school in which he worked; the influences which formed his taste and trained his hand to the execution of the masterpieces which still remain to us. That he was a Huguenot there appears to be no doubt, notwithstanding the fact that he enjoyed for a time the favours of the Connétable Anne de Montmorency and of the King, Henry II., but the legend that he was killed in the Massacre of St. Bartholomew by the hand, as it

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has even been said, of Charles IX. himself, has been entirely disproved by the recent discoveries of a learned Italian, M. Tommaso Sandonini, at Modena, to which I shall have occasion to refer later on.

Two supposed portraits of Jean Goujon exist: the one a pen-and-ink sketch formerly in the possession of M. Benjamin Fillon; the other a drawing in black chalk in the Album Amicorum of Barnabas Pomer, a travelling German painter, who seems to have collected a set of portraits of distinguished men of all countries, Ronsard amongst the number.

The first of these two portraits bears the name "Maistre Jehan Gouion," and the date 1563, and must accordingly have been executed quite at the close of the master's career in Paris. He is represented wearing a cap falling slightly over one ear, a doublet and a broadly pleated cloak. In his left hand he holds a mallet.

The second portrait, which is very superior to the first, bears the following ascription in doggerel verse:

Maistre Jehan, point n'estes à demy,
Gouion, mon amy,
Et le serés
Tant que voudrés
Et tant que vivrons,
Jehan Gouion.

These lines, though inferior from a poetic point of view, are clearly addressed to a living person, whether that person was our sculptor or not.

There is nothing specially distinctive in the costume, which is composed of the cap, ruff and doublet of the day; but the head and face are full of character. The expression is serious, almost sad, the cheeks hollow, and the lower lip, which protrudes slightly, gives a somewhat disdainful expression to a face full of haughty refinement. The cut of the

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beard and hair is much the same in both portraits, though Barnabas Pomer's is that of a younger man, and the two are certainly not irreconcilable. In April 1869, on the occasion of the sale of the Album Amicorum, which formed part of the collection of the Rouen librarian Lebrument, M. Fillon wrote a letter to the editor of the *Chronique des Arts et de la Curiosité*, which appeared in the April number of that year, strongly urging the Administration of the Louvre to acquire the portrait. Nothing, however, seems to have been done; the authorities at the Louvre, the Bibliothèque Nationale and the Beaux Arts have been unable to enlighten me on the subject, and this interesting document has disappeared from circulation, together with M. Fillon's sketch.

The story of Jean Goujon's life is practically told in the productions of his genius, and its interest centres chiefly in his collaboration with Pierre Lescot, Jean Bullant and Philibert de l'Orme, the greatest architects of the French Renaissance, and in his association with the central figure of the most brilliant Court of Europe, Diane de Poitiers, Duchesse de Valentinois.

He illustrates in a marked degree the artistic merits and faults of the French Renaissance, and his work breathes so intensely the spirit of the age which produced him, that, at moments when we gaze on the masterpieces from his chisel, we seem almost able to reconstitute the pomp and pageants of the Louvre, the stately splendours of Ecouen, and above all the dainty dalliance of Anet; that fairy palace built by the imperious favourite to enthrall her royal lover and lull him into a fond belief in the eternal youth of its châtelaine.

Much has been written to prove that the efflorescence of art under the Valois kings is to be attributed solely to the introduction into France of a "wholly new taste ready made from Italy." This, however, is an exaggeration, for, as Mr. Pater writes in his essay on Joachim de Bellay, "in the

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sixteenth century the spirit of the Renaissance was everywhere." It would, of course, be idle to deny the importance of the impetus given to the movement by the sudden revelation to the French of the achievements of the Renaissance in Italy, and by the influx into France of Italian artists and workmen ; but it is equally idle to maintain that the artistic sense inherent in the French nation was dead ; and the best answer to any such assertion lies in the fact that when, once aroused, it seized with avidity upon the new Italian methods, modified their exaggerations and set upon them the seal of its own peculiar characteristics of grace, moderation and balance.

Italy had rediscovered beauty : had reasserted the right and freedom of art to represent the naked human form. She had with a mighty effort cast off the trammels of the gothic dispensation, whose beauty was always tinged with asceticism, nay even with suffering. Men were no longer satisfied with the statues of shrouded and emaciated saints and virgins in the gloomy darkness of gothic cathedrals ; they had emerged into the sunlight, into the open air, and they longed to feast their eyes on the glories of nature's highest creation.

The outburst was tremendous, and the mighty flood of artistic production swept onward, threatening to bear away all landmarks, to overflow all bounds ; that was the moment for the awakening of the artistic sense of France—less powerful, perhaps, than that of Italy, less prolific, yet more unerring in the certainty of its taste, more convincing within its self-ascribed limits.

We owe to Italy freedom and the rediscovery of beauty, and to France taste. Taste is essentially the gift of France to the world.

A variety of causes both internal and external co-operated to bring about the movement known as the Renaissance in France. The petty duchies and baronies into which the country had been divided had been

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gradually absorbed, thanks to the able policy of Louis XI., and all power was now centralised in the King. The residence of the Court and the Seat of Government had been transferred from the cities of the Loire and permanently fixed in Paris. Intercourse, too, between the various countries of Europe had grown easier, and peace and war alike combined to bring France into closer contact with her Italian neighbour. In the fifteenth century Embassies were sent to Rome and to Florence. French artists received orders to paint the portraits of Italian prelates and princes : and above all, from the year 1494 until the battle of Pavia, French armies poured in an almost continuous stream across the Alps, to return not only laden with material spoils, but imbued with the spirit and ideas of the new movement which had already taken root so firmly in the Italian soil.

"The Renaissance had emancipated man ; the habitation of man was the first preoccupation of Renaissance art."* All the conditions of life and society had changed : the days when every petty noble was obliged, for self-defence, to live intrenched in a fortified tower had passed away for ever. Strongholds and fortresses therefore gave way to country houses, *logis de plaisance*, as they were called. The king, Francis I., himself was the first to give the signal by the destruction of the great tower of the Louvre. Nobles and prelates hastened to follow his examples. The old fortified castles were modified to the new requirements : new palaces sprung up on all sides, and a vast stimulus was suddenly given to all the arts which minister to the internal and external beauty and luxury of the dwelling of man.

There is no doubt that this first outburst of artistic feeling, this first craving in the breast of the King and his great nobles to possess palaces, such as they had admired in Italy, had to be met and satisfied by Italian

* Lady Dilke, "The Renaissance of Art in France."

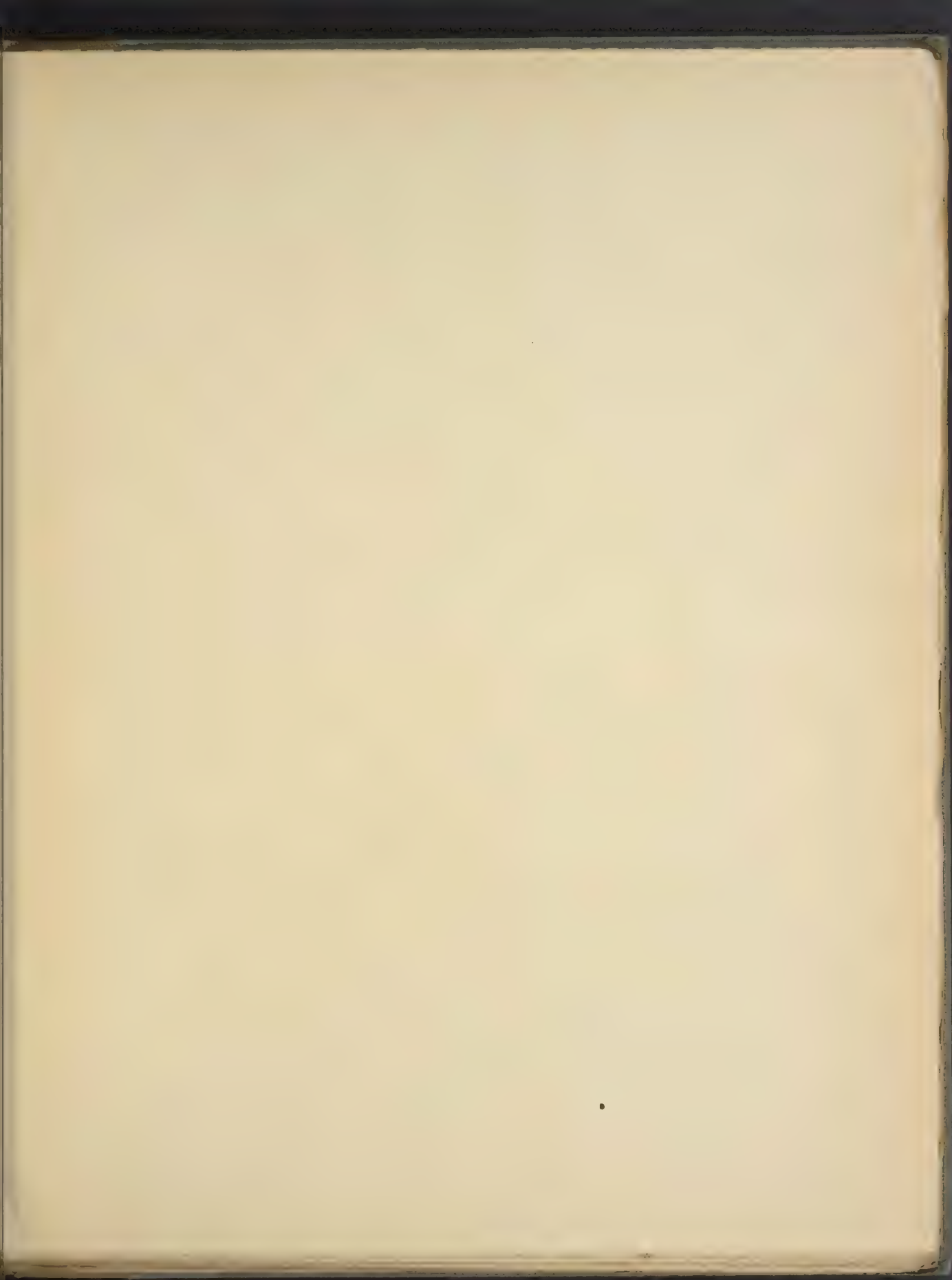
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artists. The awakening of the French artistic sense took a little time, and it must be admitted that the earlier French work compared most unfavourably with that of the Italians. This accounted for the introduction by King René into France of Italian artists, who worked at his three capitals of Aix, Angers and Bas-le-Duc ; for the army of Italian sculptors, painters, goldsmiths and even gardeners who invaded France under Charles VIII. ; and above all for the creation by Francis I. of the famous Fontainebleau School, composed entirely of Italians, under the supremacy of Primaticcio. Yet this very Fontainebleau School, which claimed to monopolise the artistic activity of France, was obliged within twenty years to admit that its work had been equalled if not surpassed by French artists. Philibert de l'Orme superseded Serlio as *Surintendant des Bâtiments du Roi*, the artistic achievements of Anet rivalled those of Fontainebleau, and the verdict of posterity has assigned to Jean Goujon a higher place in the Pantheon of art than Fontainebleau School, accepted.*

* When speaking of the not, of course, include giants Andrea del Sarto, and even visited the Court of Francis I., They arrived with their taste and, of course, had nothing Primaticcio and his pupils.



Fontainebleau School, I do such as Leonardo da Vinci, Benvenuto Cellini, who and worked there for a time. and style already formed, to learn or acquire from





GATE OF ST. MACLOU, ROUEN

II

THE first mention that we find of Jean Goujon is in the accounts of the building and decoration of the Church of St. Maclou, at Rouen, in the year 1540-41, when he is indiscriminately named Gouyon and Goujon, his christian-name Jean being preceded by the title "Maistre," a proof that already at that time he was a person of some artistic importance and no longer a mere struggling apprentice. One of the entries alludes to some goldsmith's work for which he was to receive 36 sous and 8 deniers. Others deal with the decoration of the organ. On May 22, 1540, he received 57 sous 6 deniers for "les portraictz d'une colonne et de son pié d'estalle pour servir aux grandes orgues." This seems to refer to a sketch submitted to the authorities and approved by them, and on August 9 we learn that he received an order "pour faire et asseoir deux colonnes de marbre dont les chapiteaux et la basse seront de marbre blanc, et la verge et le pié d'estalle de marbre noir de Tournay pour le prix de 70 ecus soleil," on which sum he was paid "en pleige 35 ecus valant 78 livres 15 sous avec 5 sous pour son vin." These columns still exist in the church of St. Maclou, standing on either side of the main doorway to support the organ, and constitute the earliest specimen extant of the master's work.

Another entry mentions a sum of 6 livres 5 sous paid to him "pour les portraictz du Portail et de la Fontaine." The fountain alluded to is probably that on the left outer wall of the church. It is somewhat coarse in treatment but nevertheless bears traces of Jean Goujon in the pattern of fruit which encircles the central medallion. The Portail doubtless

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indicates one of the three doors of the church of St. Maclou, all remarkable for the richness of their carving both without and within, and all attributed to Jean Goujon. Two of them are actually under the front porch, and the third is in the left transept. This latter, which is the most ornate, forms the special pride of the inhabitants of Rouen, but the one whose design and execution proclaim indubitably the master's hand is the one on the left of the porch on entering.

The outer side is adorned by four figures of saints in high relief, and, between these, by three figures in low relief, which, though roughly executed, bear a strong resemblance in their general treatment to the master's later work, notably on the Fontaine des Innocents and the façade of the Louvre. The decoration of the inner side of the door, however, is even more remarkable, and, in my opinion, holds its own with any of Jean Goujon's subsequent productions. He seems here to have allowed his imagination to run wild, and glorious are the revels of his fancy; yet they are never excessive, they never break loose from the control of that unerring hand and infallible eye; the symmetry is perfect, the taste impeccable. Undulating human forms such as he loved to portray, mysterious sphinxes, winged chimæras, and fantastic masks interwoven with scrolls, draperies, flowers and fruit combine to make up a panel of decorative carving unrivalled perhaps in the world.

The only other monument of importance in Rouen on which Jean Goujon can be said certainly to have been engaged is the Tomb of the Cardinals of Amboise. Originally erected by the first Cardinal Georges, it was subsequently modified by his nephew, who decided to have himself represented in an attitude of prayer on the platform above the coffin, and Jean Goujon, "tailleur de pierres et masson," received "par le marché du 6 Avril 30 livres pour faire la teste du priant et sepulture de Monseigneur et pour parfaire et asseoir icelle en la place où elle doit

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demourer." This order, we must conclude, was executed; but unfortunately for the lovers of art in later days, this second Georges d'Amboise also received a Cardinal's hat before his death, and he left instructions in his will * to the effect that the statue in which he was represented as a mere archbishop should be replaced by one robed in all the splendours of a cardinal. His behests were carried out, and we must make up our mind to the sad fact that the statue which still kneels in prayer has absolutely no connection with the chisel of Jean Goujon.

Popular opinion has for many years attributed to Jean Goujon the imposing tomb erected in Rouen Cathedral by Diane de Poitiers to the memory of her husband, Louis de Brézé, and the fact is unhesitatingly affirmed by the Suisse whose duty it is to enlighten the curious tourist. A cursory glance should, I think, convince us that the master is not responsible for the design, even though he may have taken some small part in the execution of the monument. The component parts, though not without individual merit, are quite out of proportion one with another, and thus lack the distinctive characteristic of Jean Goujon's work. The caryatides which support the frieze completely dwarf the equestrian statue of the Seneschal, and the recumbent naked figure, which is a really fine piece of sculpture, is crushed by the large and somewhat clumsy statues of Diane in prayer and of the Virgin and Child on either side. These two latter are evidently a later addition, and are probably the work of Nicholas Quesnel, for they bear a strong resemblance to the large leaden Virgin executed by him for the apse of the cathedral. Behind them, and unfortunately almost concealed from view, are two delicate bas-reliefs in the style of the female figures on the altar at Chantilly, which might well be

* Clause in the Cardinal George II. d'Amboise's will dated August 24, 1550: "Pour ce que notre pourtraiture de priant, qui est de présent près celle dudit feu légat, n'est qu'en habit d'Archevêque, nous voulons qu'au lieu d'icelle en soit mise une autre de marbre ou d'albâtre, portant habit de cardinal."

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the work of our master, and the pattern of fruit which frames the commemorative tablet is not unlike the decoration of the fountain of S. Maclou. The monument was begun in 1535 and completed in 1544, during part of which period Jean Goujon was certainly working in Rouen; but it is quite probable that the association of his name with this monument has grown from the fact that he was later on employed by Diane de Poitiers to decorate the Palace of Anet, the far nobler and more sumptuous mausoleum which she erected to the memory of her husband.

After completing the tomb of the Cardinals of Amboise, Jean Goujon seems to have left Rouen for Paris, and at this point commences the really interesting period of his career, for it was now for the first time that he came into contact with Pierre Lescot, Seigneur de Clagny en Brie, in collaboration with whom he was destined to produce such marvellous results.

Thanks to the discovery* made by M. de Laborde of the accounts of the moneys spent on the "Marguillerie et Fabrique de St. Germain l'Auxerrois" for the years 1539 to 1549, we know that Pierre Lescot had completed the actual masonry of the "jubé" or screen of that church in 1544, and it was to Jean Goujon that he turned for its decoration. The first payment made to our sculptor is dated May 18, 1544, the last January 9, 1545. In all he received "161 livres plus 5 ecus pour 6 têtes de chérubins": these latter have, alas, disappeared with so much of the rest of the screen.

The monument appears to have consisted of three arches decorated with Corinthian columns and statues of angels holding the symbols of the Passion. They supported a long narrow block of masonry, the centre of

* M. de Laborde had the marvellous good fortune in the middle of last century to discover all these interesting accounts on sheets of paper used in the binding of a collection of old numbers of the *Journal des Débats*; the text has appeared in the appendix of his work entitled "Comptes des Bâtimens" published by the Société de l'Art français.



BAS-RELIEFS FROM SCREEN OF ST. GERMAIN L'AUXERROIS



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which was occupied by a bas-relief representing the Entombment, and the sides by bas-reliefs of the four Evangelists.

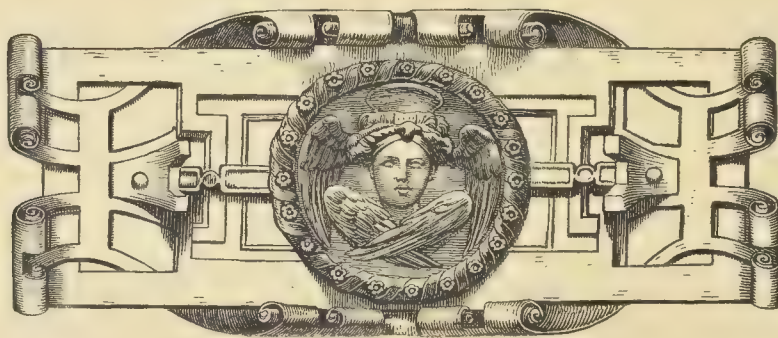
In the eighteenth century the whole screen was condemned as falling short of the canons of the new and approved taste, but the bas-reliefs of Jean Goujon even then commanded respect and were preserved from the lime-pot. The central work, "The Entombment," passed for a time into the possession of the Musée des Petits Augustins, and when that establishment ceased to exist was moved to the Renaissance-room of the Louvre, where it now is. It is interesting as being almost the only composition of the master that we know in which a large number of figures are grouped, and the treatment of the relief is most masterly. It has, however, been severely criticised on the ground that a painful and awkward impression is produced by the fact that, owing to the lowness of the frame, not one of the figures could stand upright. This is undoubtedly true, but we must also remember that the dimensions of the frame were compulsory, the bas-relief being destined to occupy a certain position, and under these circumstances we cannot but admire the skill with which Jean Goujon has introduced into so confined a space a number of beautiful figures, all more or less uncramped in their attitudes. Still, although one of the important it certainly does not rank as one of the greatest of Jean Goujon's works, and there is no doubt that the spirit of Renaissance art was but little suited to the representation of scenes from the story of the Redemption.

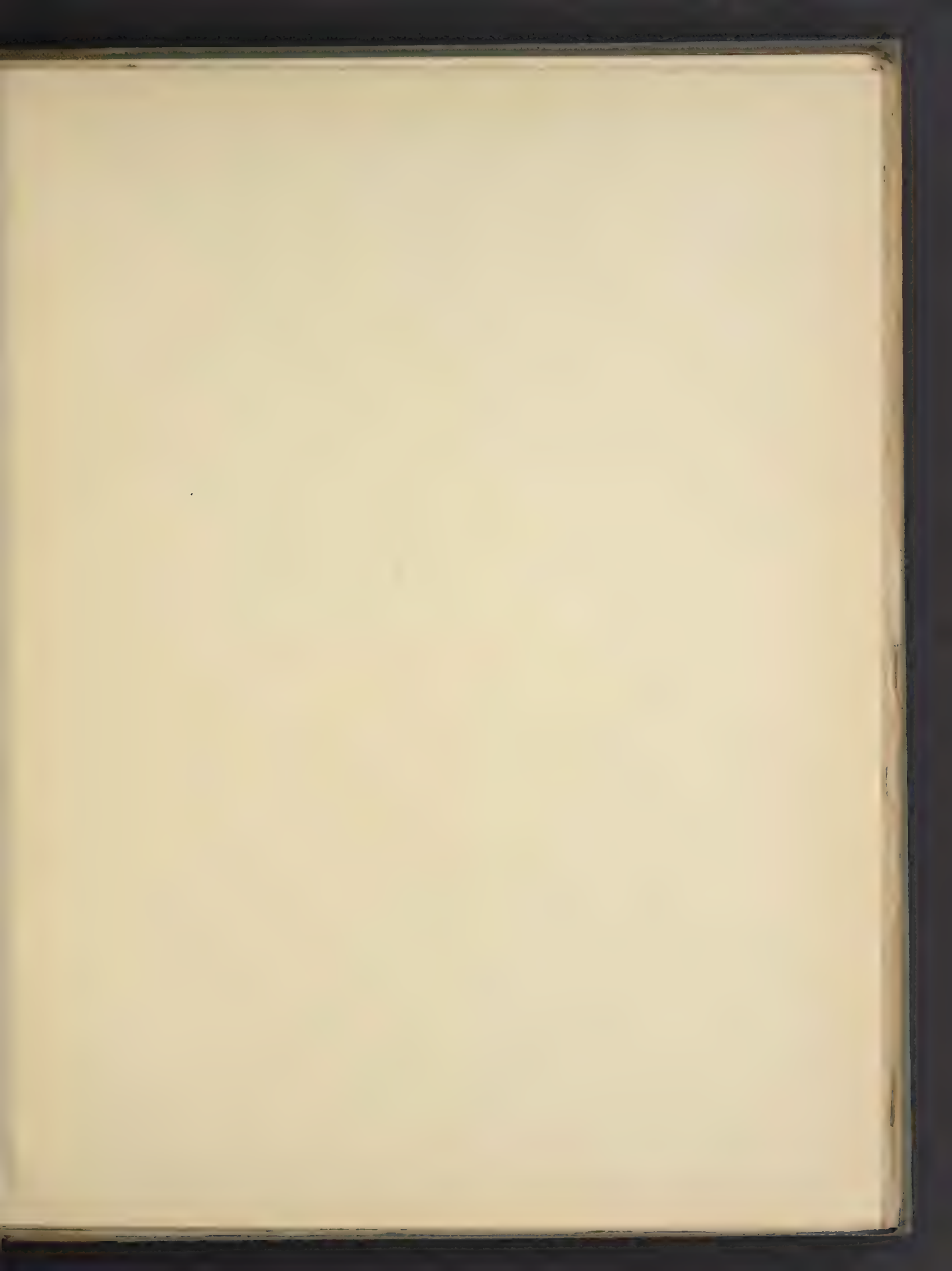
The bas-reliefs of the Evangelists appear never to have passed through the Musée des Petits Augustins, but were discovered in 1850, wedged into the wall by the doorway of the house in the Rue St. Hyacinthe, St. Honoré, in which the meetings of the notorious Jacobin Club were held. They are excessively bold and noble, and seem impregnated with the spirit of Michael Angelo, whose work, however, at that time Jean Goujon can hardly have known.

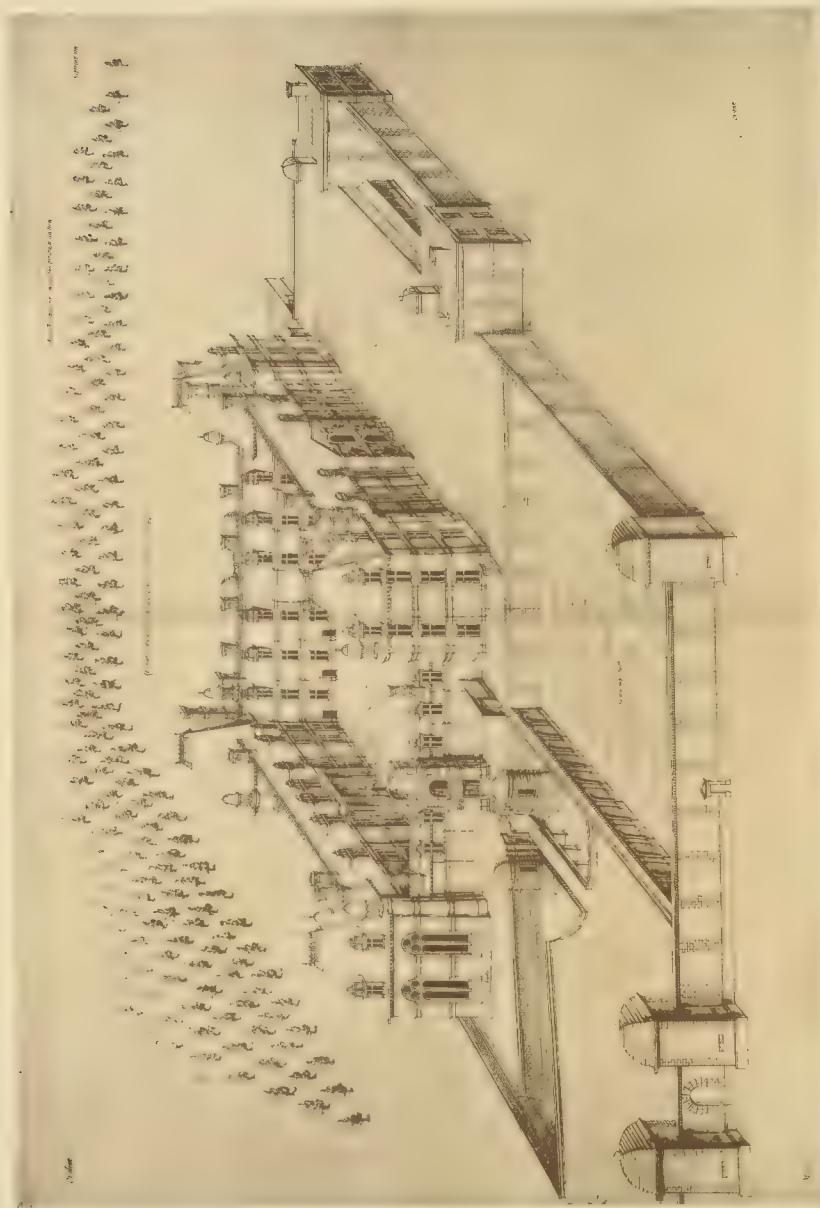
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The next means that we have of fixing the chronology of Jean Goujon's work is afforded by the dedicatory epistle of the French version of "Vitruvius," translated by Jean Martin, Secretary to Cardinal de Lenoncourt, in 1547 and dedicated by him to Henry II., in which he states that his work is enriched with illustrations by "Maistre Jehan Goujon n'aguères architecte de Monseigneur le Connestable et maintenant l'un des vostres."* This shows that he was in the service of the Connétable de Montmorency before 1547, and it was probably immediately after the completion of the Screen of St. Germain l'Auxerrois that he started on his work at Ecouen.

* The illustrations made by Jean Goujon consist of "figures nouvelles concernantes l'art de la massonnerie" and of architectural designs. He also added an explanatory note which will be found *in extenso* in the Appendix.







ÉCOLE POLYTECHNIQUE, FROM ORIGINAL DRAWING BY ANDROUET DU CERCEAU

III

THE domain of Ecouen, situated some twelve or fifteen miles from Paris, had belonged from time immemorial to the family of Montmorency ; it appears to have been originally guarded by a rough gothic fortress in which the Connétable received the king, Francis I., in the year 1527. About the year 1540 Montmorency confided to Jean Bullant the building of a new castle to meet the requirements of the new culture, and to satisfy the magnificent ideas of its princely owner. In the year 1541 he was disgraced and exiled from Court. His new residence, however, was not yet ready to receive him, and he retired to Chantilly for two years, after which he definitely settled at Ecouen and remained there until 1547, when Francis I. died and the Dauphin Henry, whose friendship had cost him his place at Court, mounted the throne. He seems during the years of his exile to have given himself up entirely to his love of the fine arts, and to have indulged freely his passion for reckless expenditure in building and decorating a palace which, in the words of the Venetian Ambassador Lippomano, was so perfect as to admit of no improvement.

The assemblage of the little group of men who were employed on the building and decoration of Ecouen during the years of the Connétable's disgrace presents various contradictions and incongruities which it is not unamusing to note. In the first place, it is difficult to realise that the Connétable had two such different sides to his character ; that he was not only a violent and brutal soldier, "whose paternosters were more to be dreaded than the curses of other men," but also an enthusiastic lover of the

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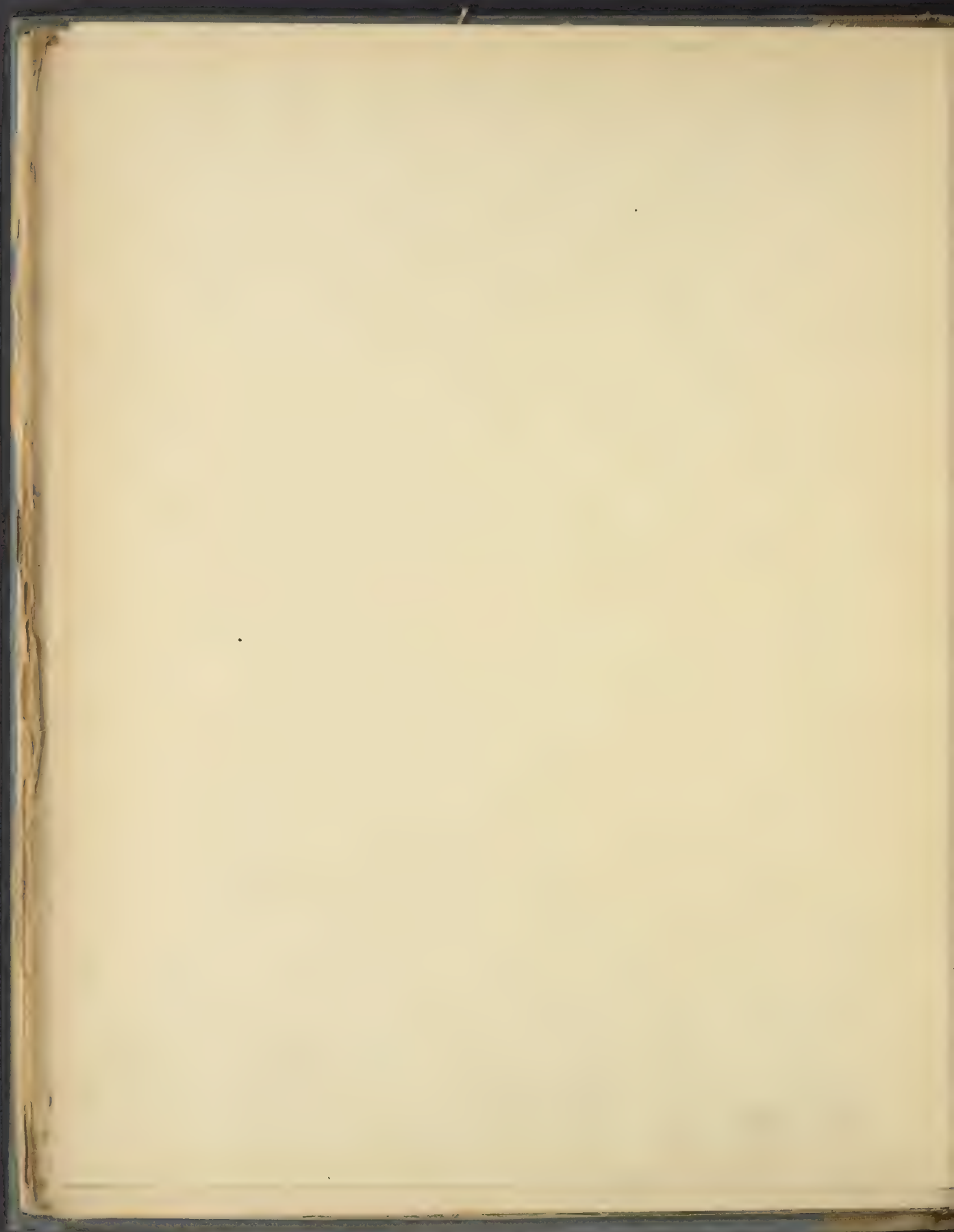
fine arts with a keen perception for excellence, whether in design or execution. Literature he always affected to despise, and we cannot help smiling when we hear of the profusion of Greek and Latin quotations enscrolled on the exterior of the palace of this sixteenth-century Mæcenæ, who could barely write his name in his own language, who was the avowed enemy at Court of all scholars, and who boasted that, notwithstanding his great wealth, he had never given a crown to a man of letters. But far more remarkable than the foregoing is the hazard which willed that Montmorency, the bigoted Catholic, the ardent advocate of persecution, who had earned for himself the nickname of "Brûle bancs" by his drastic treatment of offending Huguenot temples, should live surrounded by men whose leanings towards the reformed religion were all more or less pronounced. Bernard de Palissy was a violent reformer, and finally perished for his faith in a dungeon of the Bastille. Jean Goujon was up till quite lately supposed to have been a victim of the Massacre of St. Bartholomew, and there are many indications that Bullant and even the gentler and more contemplative Jean Cousin had both embraced the Protestant faith.

Art at times, indeed, makes strange bedfellows, but it cannot be denied that in this particular instance their cohabitation was productive of magnificent results.

The château of Ecouen is described in detail by Androuet du Cerceau in his work on "Les plus excellents bastiments de France." It is situated on an eminence commanding the plain stretching towards St. Denis and the Forêt de Montmorency, and was surrounded on three sides by a moat, on the fourth side by a high terrace. The castle was built round a quadrangle, access to which was gained through a magnificent gateway adorned with two tiers of columns, the lower of the Doric, the upper of the Ionic order, and surmounted by a lordly equestrian statue of the Connétable himself. The interior façades of the quadrangle were richly though irregularly



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decorated, Bullant's essentially French qualities being shown in the way in which he produced an effect of perfect balance and proportion, notwithstanding his disregard for absolute and monotonous symmetry. Pillars and pilasters of varied heights and different orders were freely used in the scheme of decoration, and in niches on either side of the entrance to the grand staircase stood the celebrated Slaves of Michael Angelo.*

The principal works executed by Jean Goujon at Ecouen appear to be :

(1) Two figures of Fame bearing palms and laurel branches, on the *arc de triomphe* leading from the castle to the park ;

(2) Two figures of Fame on the arch supporting the terrace on either side of the coat-of-arms of the Montmorency family ; and

(3) A large bas-relief of Victory standing on the terrestrial globe, holding a drawn sword in one hand and a wreath in the other, which has remained in the place for which it was originally destined—above the chimney-piece of the Salle des Gardes.

It is interesting to note that all these figures hold in their hand the drawn broadsword, the emblem of the office held by the Connétable.

Jean Goujon also worked for the Chapel of Ecouen, which appears to have been specially richly decorated. It contained wood-carvings by Bullant, pictures by Primaticcio, enamels by the Brothers Limousin, examples of the potter's craft by Bernard de Palissy, and, above all, the beautiful painted windows of Jean Cousin. To Jean Goujon was confided the execution of the altar, which is fortunately preserved in the chapel at Chantilly. It is a large rectangular construction of great simplicity of outline, built of a

* These masterpieces of the Italian Renaissance, in which sculpture had attained its highest expression since the great Greek days, had been originally made for the tomb of the Pope Julius II., but were not completed till after his death. His successor, Leo X., a Medici, had no intention of continuing the monument dedicated to the memory of his predecessor, a della Rovere, and declined to pay for the statues. They were, after various vicissitudes, finally bought by Francis I., and at his death given by Henry II. to the Connétable de Montmorency.

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beautiful mellow stone, and might incur the accusation of clumsiness were it not for the perfection of its proportion and balance, which give to the whole monument a wonderful air of elegance combined with severe dignity. The table of the altar, which projects from the main body, is adorned on the front and on the two sides with bas-reliefs of the four Evangelists. Dividing the two on the front and on either side of them are three sets of two pilasters, between which are three most beautiful figures of women in bas-relief in the master's very best style. They represent :

(1) Justice, holding a palm branch in her hand and leaning on the tables of the Law.

(2) Religion, with the Cross as her emblem.

(3) Charity, or rather Divine Love, holding in one hand a winged heart, in the other a small cross.

The Evangelists here again, as on the Screen of St. Germain l'Auxerrois, recall strongly the spirit of Michael Angelo.

On the spaces which project to the right and left beyond the central portion of the table of the altar, two plaques of richly coloured marble are let into the stone and surrounded by bas-reliefs of angels holding drawn swords, whose expression of celestial grandeur is indescribable.

At the back of the altar rises a stone screen, in the centre of which is a marble bas-relief representing the Sacrifice of Abraham ; above it runs a richly sculptured frieze, supported on columns of black marble. In the centre of the frieze is a medallion representing the Almighty.

The central bas-relief is not particularly happy, and M. Daumet, who was for twenty-five years architect at Chantilly, and was entrusted by the Duc d'Aumale with putting together and setting up the altar, goes so far as to doubt its being by Jean Goujon. The attitude of Abraham is stiff, and he has the appearance of a Roman senator rather than a Jewish patriarch.



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The kneeling figure of Isaac, though graceful, is more like that of a woman than a boy. The colour of the marble, moreover, a sort of bluish-grey, is unsympathetic, and strikes a discordant note in the mellow harmony of the stone.

The general effect of the monument, however, is most imposing: the patterns on the frieze and above the bas-reliefs of the table are very beautiful, and the introduction of the black and coloured marbles gives great brilliancy to the *ensemble*.

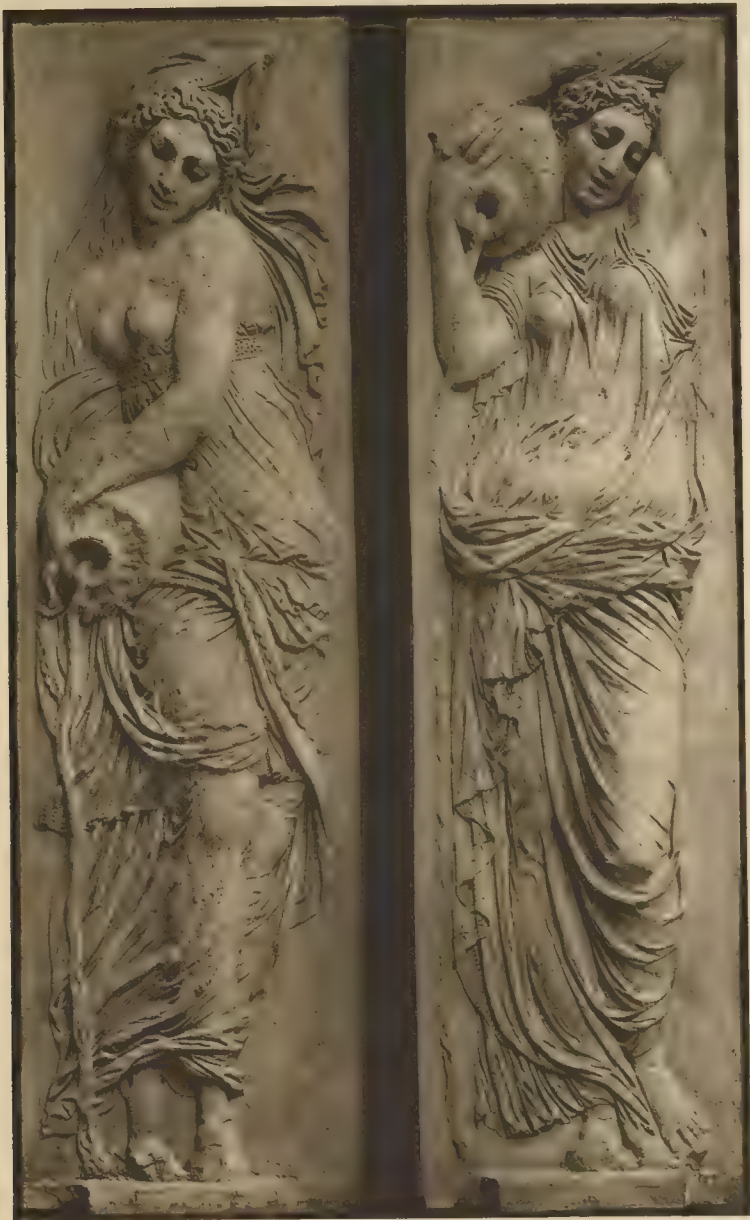
At the time of the Revolution all the sculptures and works of art at Ecouen were rescued by Alexander Lenoir and placed by him in the Musée des Petits Augustins. But in 1816 this museum, which to the restored Royalists savoured unpleasantly of the Revolution, was suppressed, notwithstanding the services which it had rendered to French art, and the various objects which it contained were as far as possible given back to their rightful proprietors. Ecouen had by that time become the property of the Legion of Honour, and the altar of Jean Goujon and the stained-glass windows of Cousin were sent to the Prince de Condé at Chantilly. This royal personage, however, set but little store by works of art, and it was not until he was succeeded by the Duc d'Aumale that fitting honours were paid to these treasures.*

* By the middle of last century almost everything had been taken from Ecouen, and the castle itself, or rather the mere shell of its former self, is now used as a school for the daughters of members of the Legion of Honour of a rank not sufficiently high to warrant their education at St. Denis. Special permission to see over it can be obtained from the Grand Chancellor of the Order, and the visitor cannot but be struck by the proportions of the building. A certain amount of the outer decoration remains; there is a very beautiful pavement in one room, attributed to Bernard Palissy, and Jean Goujon's bas-relief of Victory still adorns the chimney-piece of the Salle des Gardes. There are also two very fine bas-reliefs of Fame carved on the doors of the chapel, which, if not by Jean Goujon himself, bear very strongly the traces of his influence. The castle is surrounded by leafy avenues, and in spite of the unpicturesque appearance and discordant voices of its present inmates, whose play hour it appeared to be during my visit, it filled me with a great sense of dignity and faded grandeur.

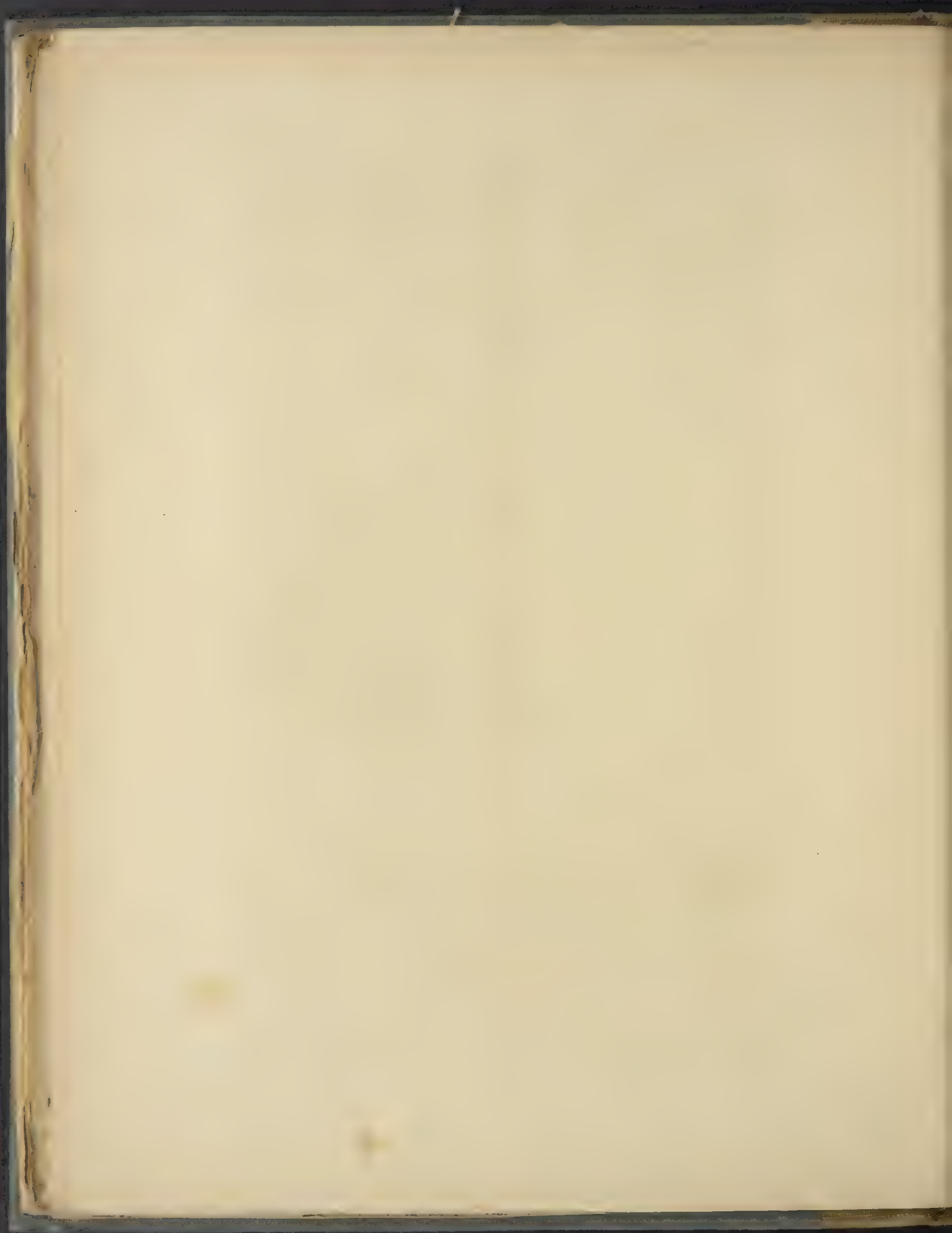
IV

MARTIN's translation of "Vitruvius" was published in 1547, so we know that by that time Jean Goujon had already left the Connétable's service and entered that of the King. He was now once more associated with his old fellow-worker, Pierre Lescot, and they were jointly employed by the City of Paris in the reconstruction of the Fontaine des Innocents for the triumphal entry into Paris of Henry II., which took place on the 26th of June 1549.

The monument dedicated to the Nymphs of the Fountains (*Fontium Nymphis*) formed the corner of the Rue St. Denis and the Rue aux Fers, on the site now occupied by the Halles Centrales, and Jean Goujon and Lescot evidently had the idea of utilising it as a gallery or loggia from which numerous spectators could view this and all succeeding pageants connected with the coronation or interment of kings of France, the Rue St. Denis being the highway along which all such processions must pass. The description of Henry II.'s entry given by Jacques Roffet in fact says as much, and is interesting as being that of a contemporary: "Plus oultre," he writes, "se trouvait la Fontaine Saint-Innocent de nouveau rebastie d'un ouvrage singulier, enrichi de figures de Nymphes Fleuves et fontaines à demye-taille, ensemble de feuillages artificiellement undoyans et refenduz qu'il n'est possible de l'exprimer en petit de parolles, par quoy en est laissé le jugement à ceulx qui de présent le peuvent voir et s'entendent en tels ouvrages. Ladictes fontaine estoit embellie dedans œuvre de diverses Damoiselles et



Bas-reliefs Fontaine des Innocents.



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Bourgeoises avec plusieurs Gentilshommes et citoyens de la ville tant bien en ordre que c'estoit une beauté."

As arranged by Lescot and Jean Goujon, the building consisted of two façades of irregular length. The long façade on the Rue aux Fers consisted of two arches: the short façade on the Rue St. Denis of one. All three arches were surmounted by a sculptured frieze and a pediment adorned with a bas-relief. A balustrade ran round the entire building resting on a base alike adorned with sculpture. The arches were flanked by Corinthian pilasters, and in the spaces between these pilasters Jean Goujon carved five of his loveliest water-nymphs, two on the short façade, three on the long. Decorative patterns enriched the frames of the bas-reliefs, the arches, the pediments and the base.

In 1788 for sanitary reasons it was deemed expedient to make great alterations in that quarter of Paris, which necessitated the removal of the fountain. Numerous buildings were demolished and a large open space was cleared for the market-place, in the centre of which it was decided by M. de Breteuil, at that time Minister for Public Works, to erect the Fontaine des Innocents. Before this could be done, however, the form of the building had to be modified to suit the requirements of its new position. Four equal sides were essential, and it was accordingly necessary to add a whole new façade, entailing the sculpture of three more nymphs to place between the pilasters, and two bas-reliefs to adorn the pediment and the base. The execution of the sculpture was confided to no less a master than Pajou, and his figures now stand side by side with those of Jean Goujon. Though not without merit, they fall sadly short of the Renaissance sculptor's work: the relief is too high; the figures are clumsy and look almost vulgar: moreover, they have none of that sinuous watery grace which characterises the master's work in general and that on the Fontaine des Innocents in particular.

Miss Sichel, writing of Jean Goujon in this connection, in her volume

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on the Men and Women of the French Renaissance, says: "He seemed to possess a subtle sympathy with water—to know its delicious secrets of coolness and undulation. He watched the waves until they became dancing Naiads: he watched the figures of maidens till they turned into rippling waves, and his chisel, re-creating them with an indefinable magic, conveyed a salutation both to wave and to maiden. Those who have stood before the Fontaine des Innocents have felt the watery enchantment. They have seen his rhythmic figures, bending here curving there, haunting but elusive, floating on aerial draperies."

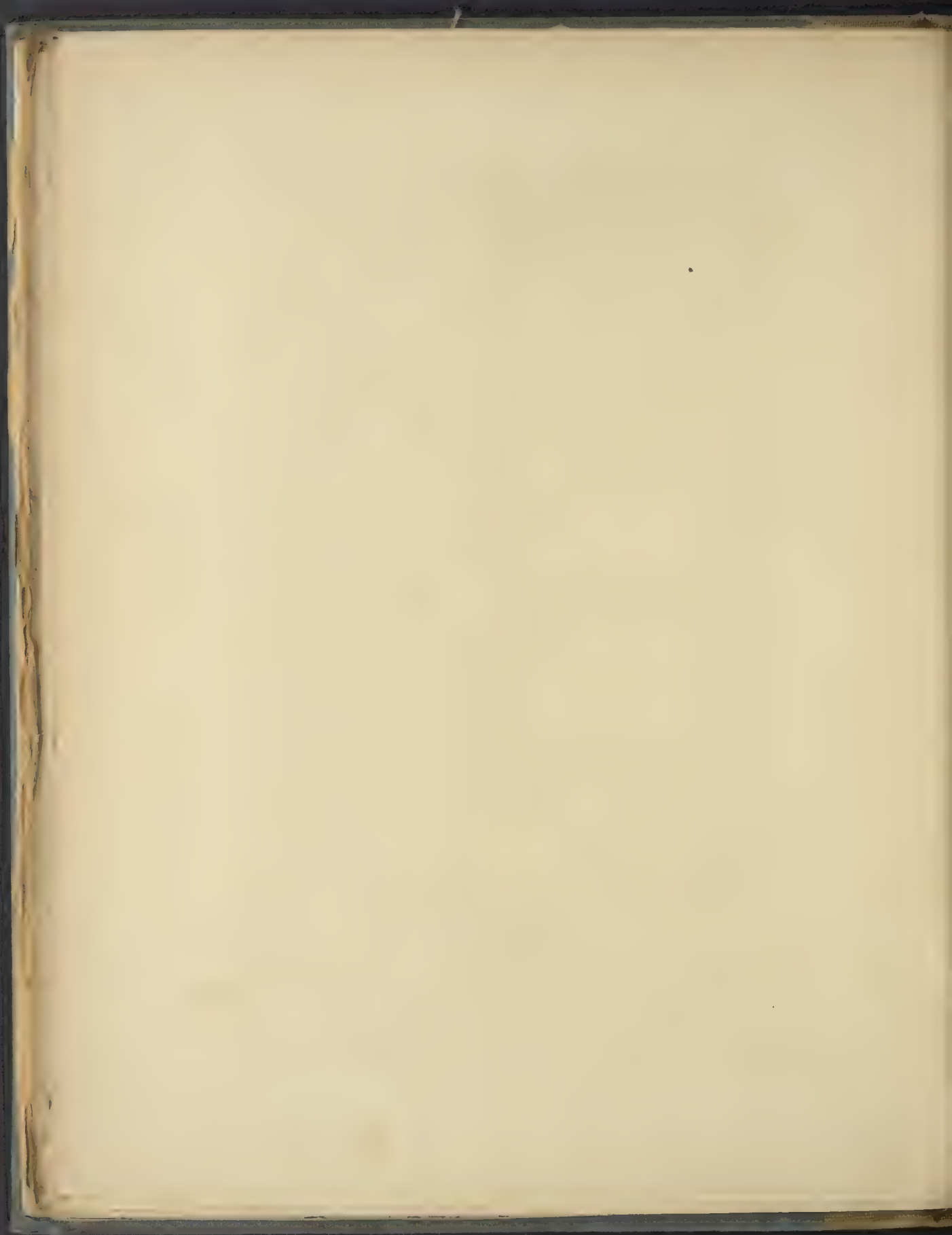
In the original monument water seems to have played but a very subordinate part, and it was not until its reconstruction that it became a real *bonâ fide* fountain, the water being supplied from the Canal de l'Ourcq. It now gushes from a central vase over a series of terraced steps, which are unsightly in themselves and take away from the general effect of symmetry, the sculptures being carried too far from the eye. The domed roof, moreover, which has been added, is a triumph of ugliness, and gives the finishing-touch to the defacement of what must have been one of the loveliest of Renaissance creations.

The new arrangement, in so far as the functions of the fountain were concerned, seems to have succeeded only too well, and in 1820 it was discovered that the three bas-reliefs of the base, which were continually submerged by the overflow of the water, were suffering greatly. They were consequently removed to the Louvre, being replaced *in situ* by copies, and there are many lovers of art who urge that the remaining fragments of the master's work should be transported to a place of greater safety.

On the conclusion of the Fontaine des Innocents, Jean Goujon and Lescot seem to have been engaged on the construction and decoration of the Hôtel Carnavalet, built for Jacques de Ligneris, one of the three



Bas-reliefs. Vestibule des Innocents.



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Delegates sent by Francis I. to the Council of Trent, and appointed on his return President of the Parliament of Paris. The sculptures of the Arch which forms the gateway of the hotel bear indubitable traces of Jean Goujon's chisel, and are in his very best style. They include two allegorical figures on the keystones, two bas-reliefs of Fame on the spandrels of the inner side of the Arch, and two superb lions against a background of trophies of arms on the outer wall. His handiwork is also evident in the series of satyrs' heads decorating the archway of what was an open gallery, and now forms the ground-floor of the Museum. The bas-reliefs of the Four Seasons on the façade opposite the main entrance, and the little genii above the door leading to the staircase, may have been executed from his designs, but are probably not by his hand. The Seasons are clumsy and gross in comparison with the rest of his work, and on a scale out of proportion with the area of wall they are intended to decorate, an error which Jean Goujon could never have committed.*

It must have been after the conclusion of his work on the Carnavalet that Jean Goujon's direct connection with the King and his mistress commenced, and he was employed indiscriminately by them until the date of his disappearance from Paris in 1562.

The task of rebuilding the Louvre had been entrusted to Pierre Lescot already in 1546 by Francis I., but it is not likely that Jean Goujon's assistance was required for the first few years. We have, moreover, no actual record of work executed by him for the Palace until the year 1555. It is therefore probable that Diane de Poitiers kept him at first employed on the adornment of her own sumptuous abode, which must have been

* The Hotel has passed through many hands since Jean Goujon worked on it for the President de Ligneris. It was for many years the town residence of Madame de Sévigné, and has now been converted into a Museum for all that appertains to the history of the City of Paris under the able direction of M. Cain.

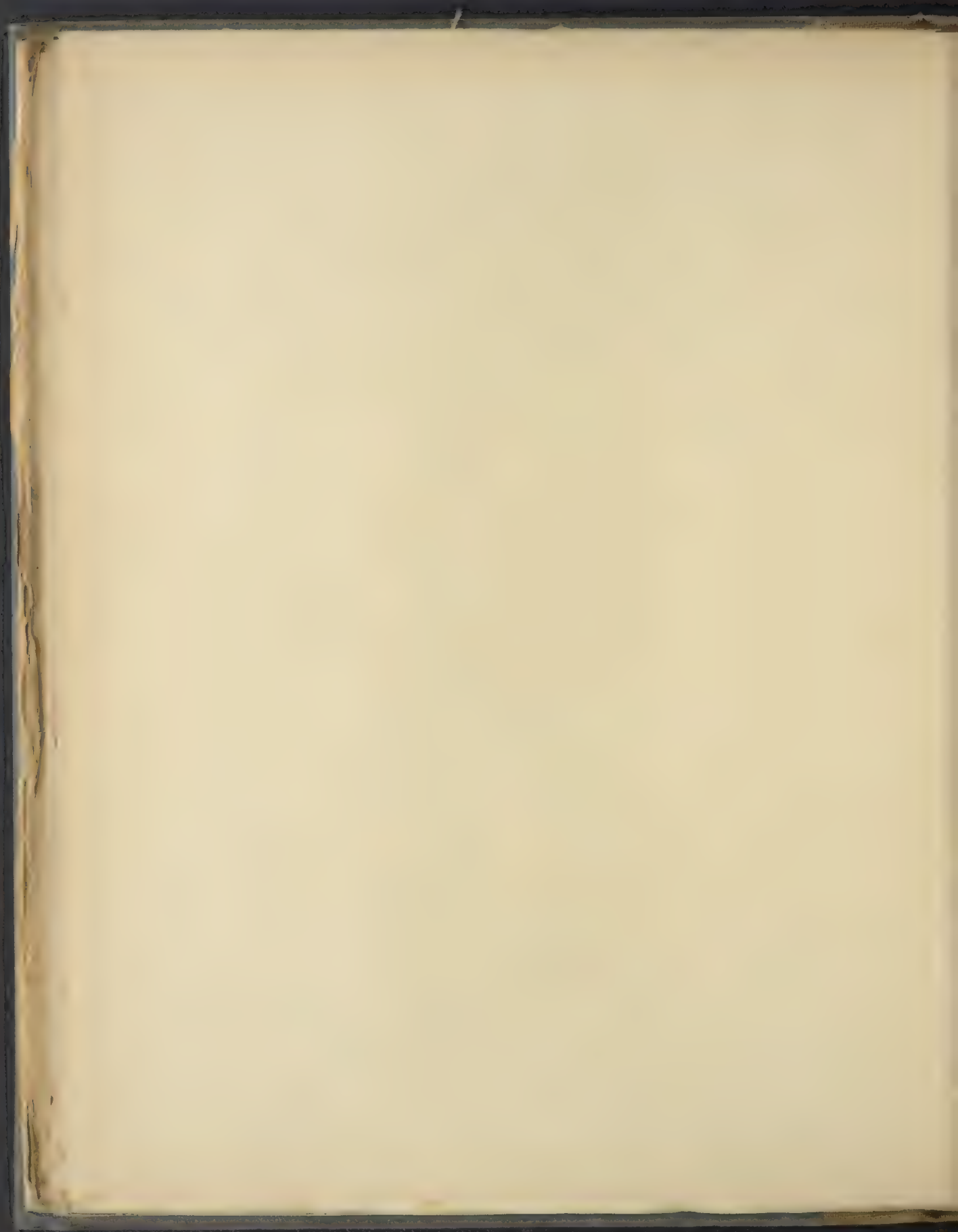
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begun almost immediately after the accession of Henry II. ; and before going any farther, I would trace briefly the history of the life of this remarkable woman, who ruled France for nearly thirteen years, and whose emblems and initials, intertwined with those of her royal lover, are emblazoned in insolent splendour on the walls of the haughtiest palaces of France.





Bas-relief. Justice des Innocents



V

DIANE DE POITIERS was born in 1499, the eldest daughter of Jean de Poitiers, Comte de Saint Vallier, and Jehane de Batternay, his wife. At the age of ten she was betrothed to Louis de Brézé, Grand Seneschal of Normandy, Comte de Maulevrier, whose mother, Charlotte de France, was the natural child of Charles VII. and Agnes Sorel. Brézé was thirty years older than his bride, excessively ugly and a hunchback, but he had wealth and power, and already at this tender age Diane may have realised the value of such material advantages. She was not married till 1515, when she was sixteen years old, and beyond the bare record that she was appointed lady-in-waiting to the king's mother, Louise de Savoie, and bore two daughters to her husband, we hear nothing of her till the discovery in 1523 of the conspiracy of Charles de Bourbon. Among the numerous French nobles and gentlemen implicated in this vast conspiracy, at the head of which were the Emperor and the King of England, was Jehan de Poitiers, Diane's father. He was condemned to death, but when already on the scaffold his sentence was commuted by Francis I. to one of imprisonment for life "entre quatre murailles de pierre maçonnées dessus et dessous, auxquelles il n'y aura qu'une petite fenêtre par laquelle lui sera passée sa nourriture."

This commutation, for remission it can hardly be called, was wrung from the King by the tears and supplications of Diane de Poitiers, the instances of Louis de Brézé and the entreaties of Queen Claude, and there appears to be no reason to believe that on this occasion Diane went further

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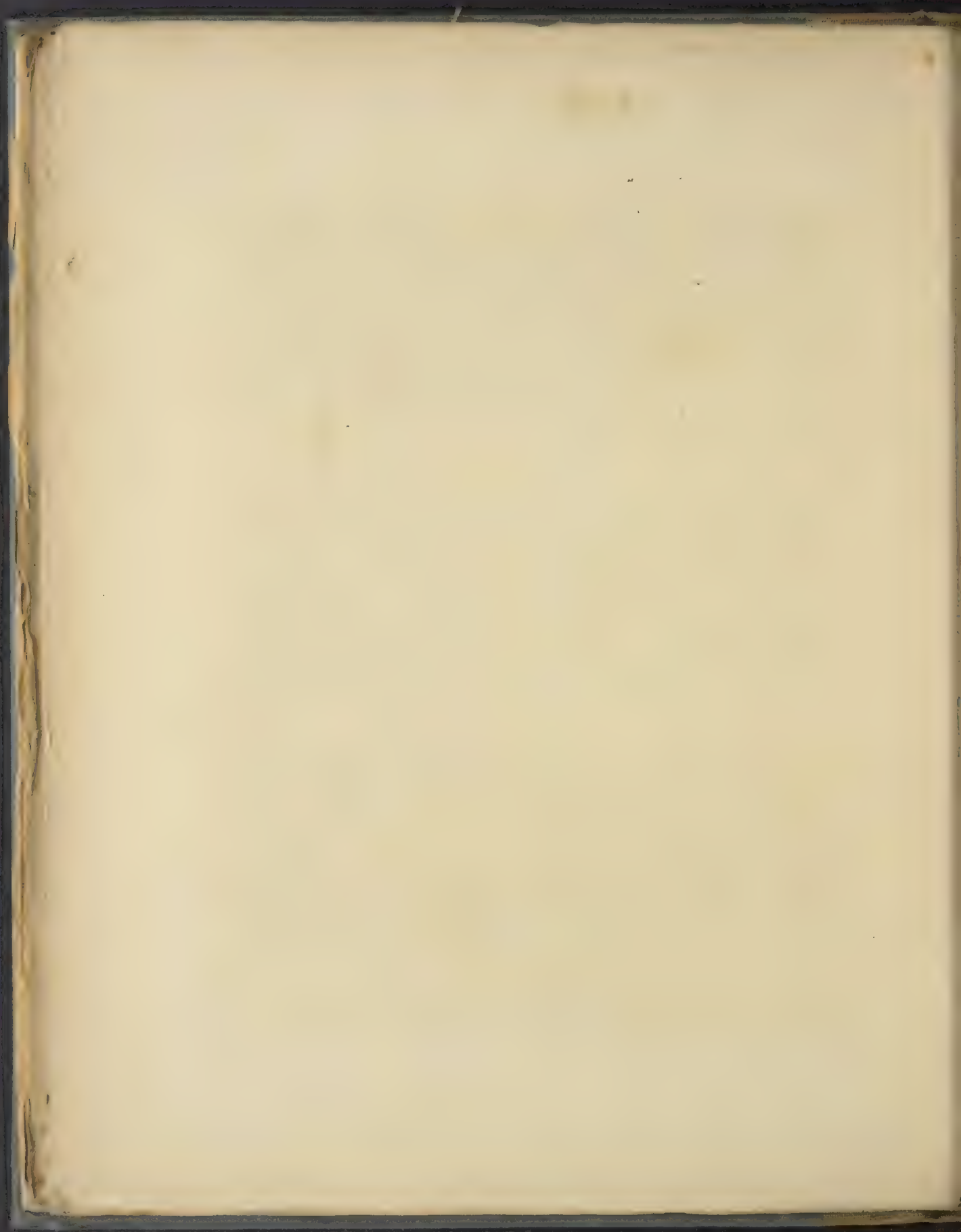
than tears and supplications. The story that Jehan de Poitiers' life was bought at the price of his daughter's honour should be dismissed as unfounded. Such a bargain would have been unworthy of Francis I., and the unsigned love letters, addressed to that monarch, on which the legend rested, have now been proved to have been written by Madame de Chateaubriand.

It is difficult to fix exactly the date at which Diane's ascendancy over Henry II. commenced, but we know that his first lance was broken in her honour at a tournament held in 1530 when he was still the Dauphin. He was at that moment fifteen years old, whereas she was thirty-one, and rumours of all sorts were afloat as to the arts which she employed to captivate her somewhat youthful admirer. Dark stories were told of witchcraft and love philtres, but the simplest and probably, therefore, the natural explanation rests in the fact that Diane was a beautiful woman, and that she had had the good fortune to fall on a somewhat feeble-minded Prince of a sentimental disposition, the dearest wish of whose heart was to reproduce in his own person the warlike and amorous exploits of an Amadis de Gaul. Henry II. appears in French history as a sort of belated crusader or knight-errant, imbued with the romance and chivalry of a past age, and his death itself, in a tournament, at the hand of one of his own nobles, is an almost ludicrous anachronism in the year of grace 1559.

It was evidently essential for a Prince inspired by such ideas to select a lady for whom he could sigh and in whose honour he could fight. It was, moreover, equally essential that his lady should be some other than his wife. The conditions consequently under which Diane started were most auspicious, and she made the most of all her personal advantages. In addition to her beauty, the reality of which is morally attested by the results which she attained, and historically by the descriptions of Brantôme, she possessed a strong practical intelligence, great taste, and powers of



Ces reliefs. Fontaine des Innocents.



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resource for the subjugation of her royal lover, which almost warranted the charge brought against her of magic. Her vast wealth was employed in the construction of sumptuous palaces, in the patronage of the fine arts, and in the elaboration of marvellous and fantastic fêtes, but besides these more æsthetic leanings, she held very decided views on education, and professed a smattering of the science of medicine. These latter accomplishments she practised on the royal children, and her letters to M. d'Huymières, their tutor, are full of prescriptions for their moral and physical welfare. That the Queen thoroughly detested Diane and resented her interference there can be no doubt ; but she was obliged to put up with it, and we find her as a rule soliciting her rival's advice in matters in which it was certain to be given unasked. Not only in all affairs of state was Diane omnipotent, but her influence extended even to matters domestic such as the dosing of the children and the swaddling of the new-born infants. Henry was more dazzled than ever at the universality of his mistress's attainments, and we find Catherine compelled to appeal continually to her for assistance in her relations with her own husband.

In 1547 Francis I. died—the Salamander disappeared, the sun had set, and the crescent moon of Diane had risen, ever to increase in brilliancy until, in the words of her haughty motto, “Its lustre filled the whole earth—*donec totum impleat orbem.*”

As Michelet writes, reality and history were buried with the late King at St. Denis, and we enter the realms of fairyland, swayed by a sorceress at the touch of whose magic wand Time tarried and Love seemed ever young.

There is a myth of Greek days, of the days when Paganism was sunlit with beauty and untroubled by the deep things of the earth, which even now never fails to awake a certain thrill in the minds of the most prosaic. In those days we are told presences haunted the woods and moorlands,

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and he whose heart was attuned to awe and beauty might see, as saw Phidippides, the very God of nature, great Pan himself resting beneath his oak. These presences have never ceased : they are here in our day as they were in the France of which we speak, and they need only the poet to give them the utterance that makes them real, and the temperament which makes them possible to his hearers.

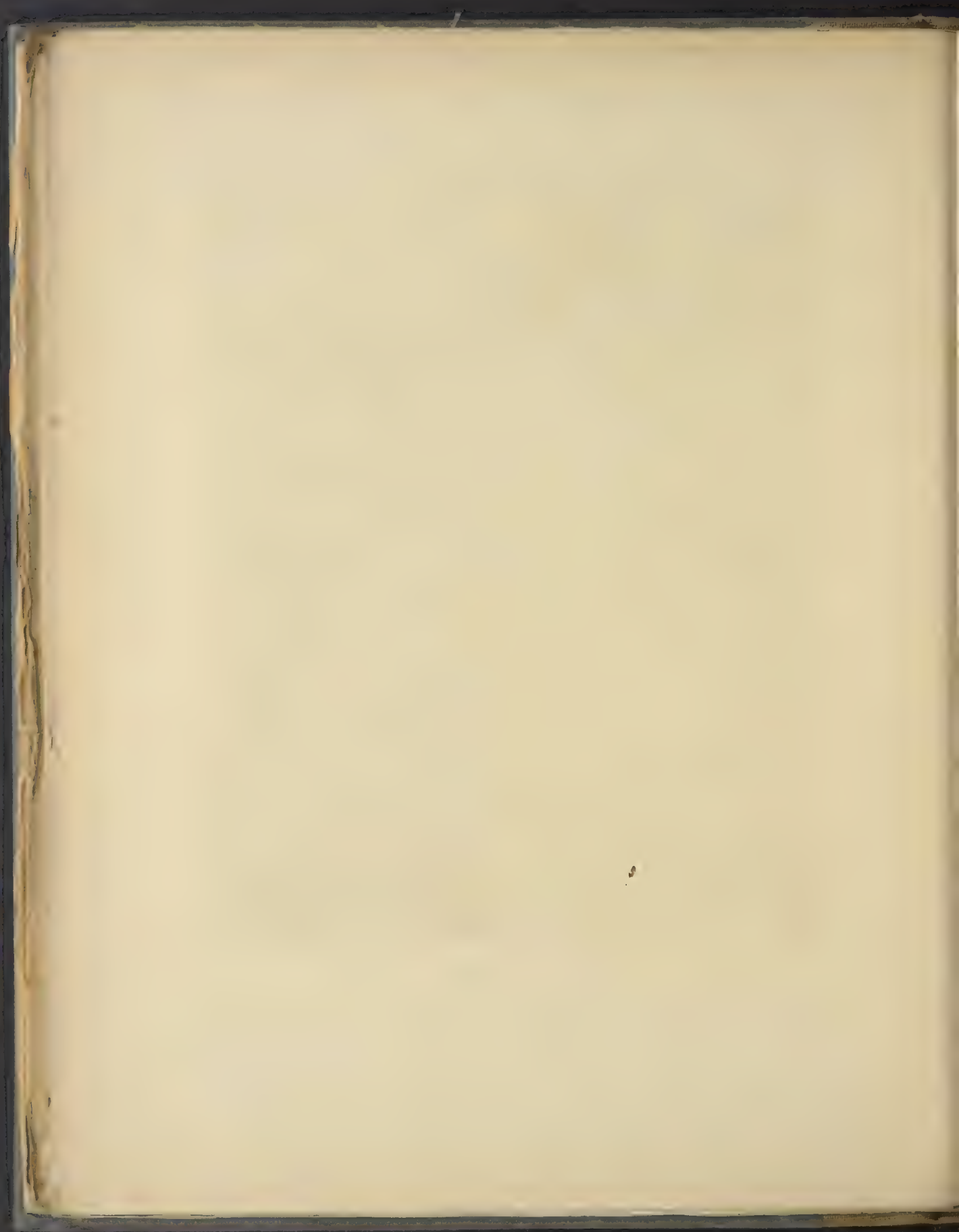
Of all the tales of Greek mythology, and they are legion, there is one which for sunlight and joy walks pre-eminent, the tale of the Maiden Goddess Artemis, or, as her name reached France through the later tongue of Rome, Diana. Maiden was she and huntress, swift to run, and swift on the trail of the boar, a lover not of cities nor of men but of the woods and the green places of the earth and of the keen winds that whistle on the mountain-tops. Health and youth eternal had been given her by her brother Phæbus Apollo : no drug-begotten gift, but one born of the sun, strengthened by the touch of the living waters, as she paused at noonday from the chase, and renewed the firmness of her white body in the waterfall which made the mountain-side melodious.

And something of the poet who set these things to song, and something of the temperament that made them possible was in this late Diana of France. She, too, had learnt the secret powers of nature and the virtue of cool bracing waters. Daily disdaining all unguents, she scoured her forests, fearless of the angry beams of the sun, of the sting of the rain, or the buffets of the boisterous breezes, and daily was her body rejuvenated by the thrill of the icy water. Others, younger than she but more troubled, smoothed out the increasing wrinkles, and repaired with balsams the devastations of time ; but Diane, wiser than they, threw her beautiful arms round the neck of Nature and learned her simple lore. So springtime succeeded springtime, and each year, so it seemed, passed Diane by with a smile ; and for wrinkles they showered on her the roseleaf of health, and for white hairs they gave



COMME LE CERI ENVI ARES
LE DECOUVRE DES FAVES
AINSI BRAIT MON AME. APRES
TOY O DIEU PSALMES XLII

Diane de Poitiers
from the picture belonging to Carl Spencer Esq.



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her gold in more abundance. For she had recaptured in her own person the joy of the early world, and that was her real religion. From a moral point of view we would not willingly hold her brief, but as an apostle of nature, of sunlight and the open air, no word of approbation is too high for her.

For twelve years Diane governed France with the assistance of the Guises, her creatures, in the teeth of the hostile forces arrayed against her, who found a natural leader in the Queen, Catherine de Medicis, the cleverest perhaps and most unscrupulous of that luridly mediæval family. Her character offers the strangest contradictions, and the real Diane must ever remain a mystery. Lavish yet avaricious, broadminded yet a bigot, a courtesan yet chaste. To the day of her death she posed as the inconsolable widow, ever dressed in black and white ; and the sumptuous palace built for her by the King's munificence and destined to be the temple of their illicit amours, was dedicated to the memory of her husband, and reproduced throughout its decoration the attributes of death. Sanity, physical as well as moral, was her peculiar characteristic, and probably her most powerful weapon in the subjugation of the Don Quixote with whom she had to deal ; and this very sanity allied with a cold hard intelligence and the perfect self-possession arising from a temperament devoid of passion, seemed destined to be fatal to the freedom of French monarchs, for it is conspicuous in the two great women who in later days swayed the destinies of France, Madame de Maintenon and Madame de Pompadour.

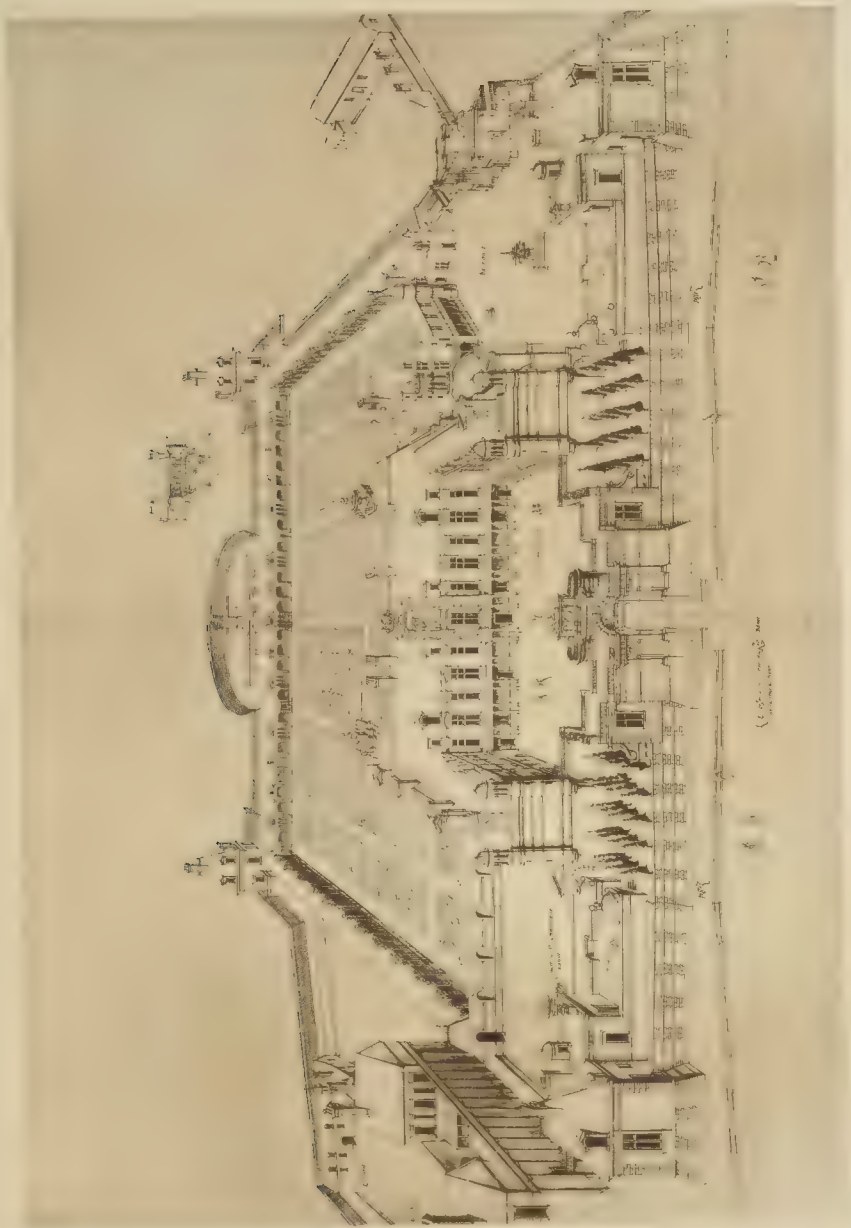
Proud, cold and beautiful, with a genuine love of beauty in art and nature, Diane possessed many of the celestial attributes of the goddess whose name she bore, yet when policy or her interests required, she never hesitated to assume her gloomier godhead, and she appears more than once as Hecate, illumined by the lurid glare of the faggot and the stake. Her wealth was enormous, for in addition to the vast estates which she inherited from her husband, and from which she appears to have extorted

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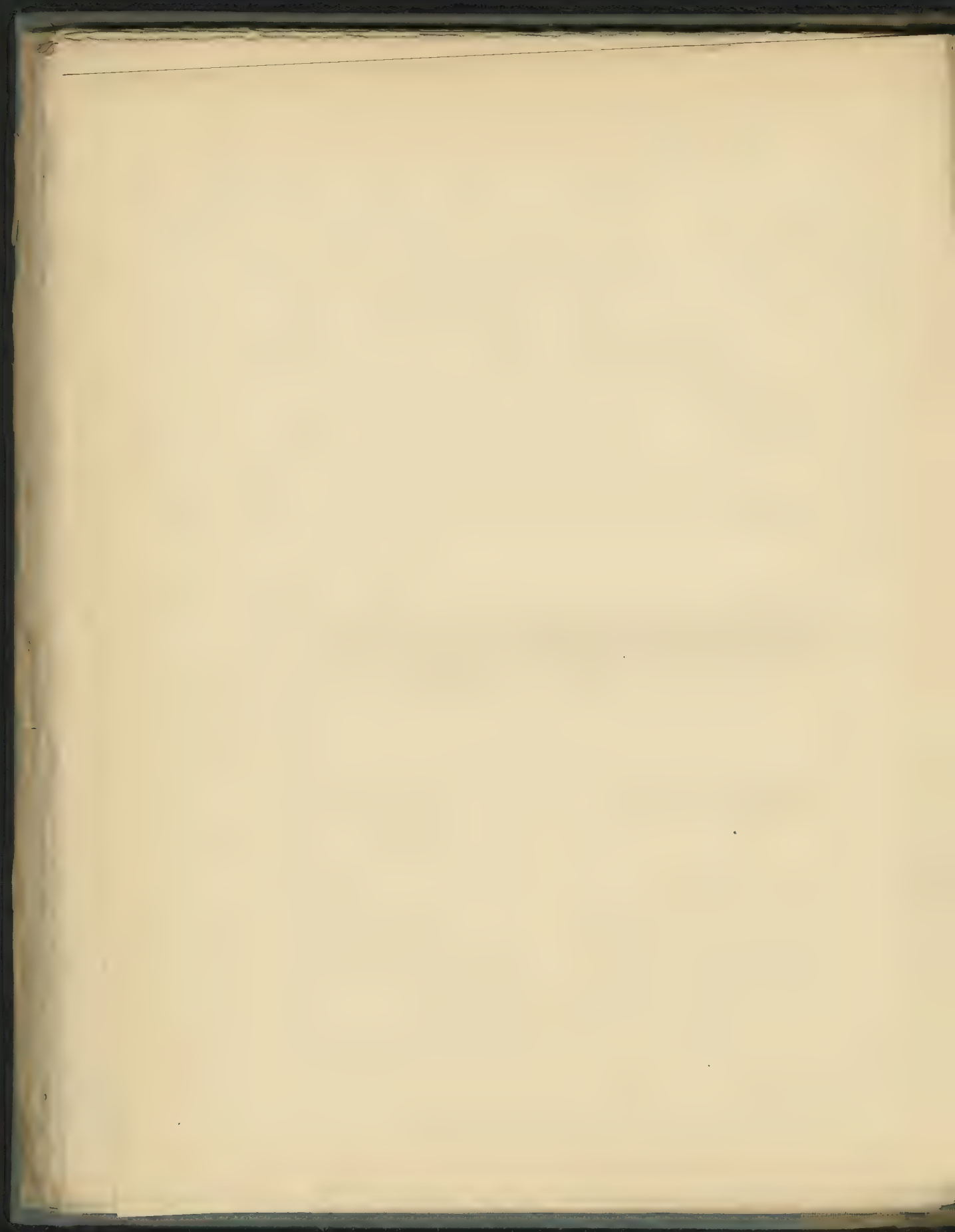
the uttermost farthing, the King at his accession showered upon her territories and revenues galore. Chenonceaux and the Duchy of Valentinois were made over to her; vast sums were expended on the construction and decoration of Anet; and the entire revenue produced by the tax known as *la paulette*, paid by all officials for the confirmation and continuation of their offices, was assigned to her. Moreover, with the assistance of the Guises she discovered many other lucrative sources of income, such as the confiscation of the lands of the Huguenots, the sale of verdicts in lawsuits, and of pardons to those whom the existing *régime* had driven into open revolt. She even found means to dismiss the Royal Treasurer, substituting one of her own creatures in his place, and there appears no doubt that her expenditure vastly exceeded that even of the notorious mistresses of the later kings.

For twelve years she continued her triumphal march through life, ever arrogating to herself new powers, accumulating fresh honours and fresh wealth, and consolidating her position by alliances and connection against the evil day which might see her downfall. She married her eldest daughter to the Duc de Bouillon, the second to the Duc d'Aumale. Her adopted daughter, Diane de France, who was supposed to be the offspring of her *liaison* with the King, and who, at all events, was brought up entirely under her roof, was united to François de Montmorency, the son of the Connétable, her old friend and staunch supporter.

Henry II. died in 1559, and the story of his death at the tournament given in honour of the double wedding of Princess Elizabeth with the widower Philip II. of Spain, and of her aunt Margaret with the Duke of Savoy, is too well known for me to recount it at length. All the details of this ill-fated pageant have been duly chronicled: the sinister auguries of the astrologers, the forebodings of the Queen, her vain efforts to dissuade the King from entering the lists. On the first and second days all went well—



ANET, FROM ORIGINAL DRAWING BY ANDROUËT DU CERÇEAU



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knight after knight was unhorsed by the ever-victorious King before the eyes of his mistress ; and amid the plaudits of his people all gloomy prognostications were forgotten. The third day was drawing to a close, and the jousting seemed over, when the King once more rode into the lists and challenged Gabriel de Montgomery, Comte de Loches, to single combat. They met a first time and the King gave proof of marvellous horsemanship, but in the second encounter he was borne to the ground mortally wounded by the broken lance of his adversary, which had entered his eye. He was carried to the Château de Tournelles, where, after eleven days of excruciating agonies, he expired without once being allowed to see his "seule Princesse," whose prayer for admission to the deathbed of her royal lover was sternly refused by the now all-powerful Catherine.

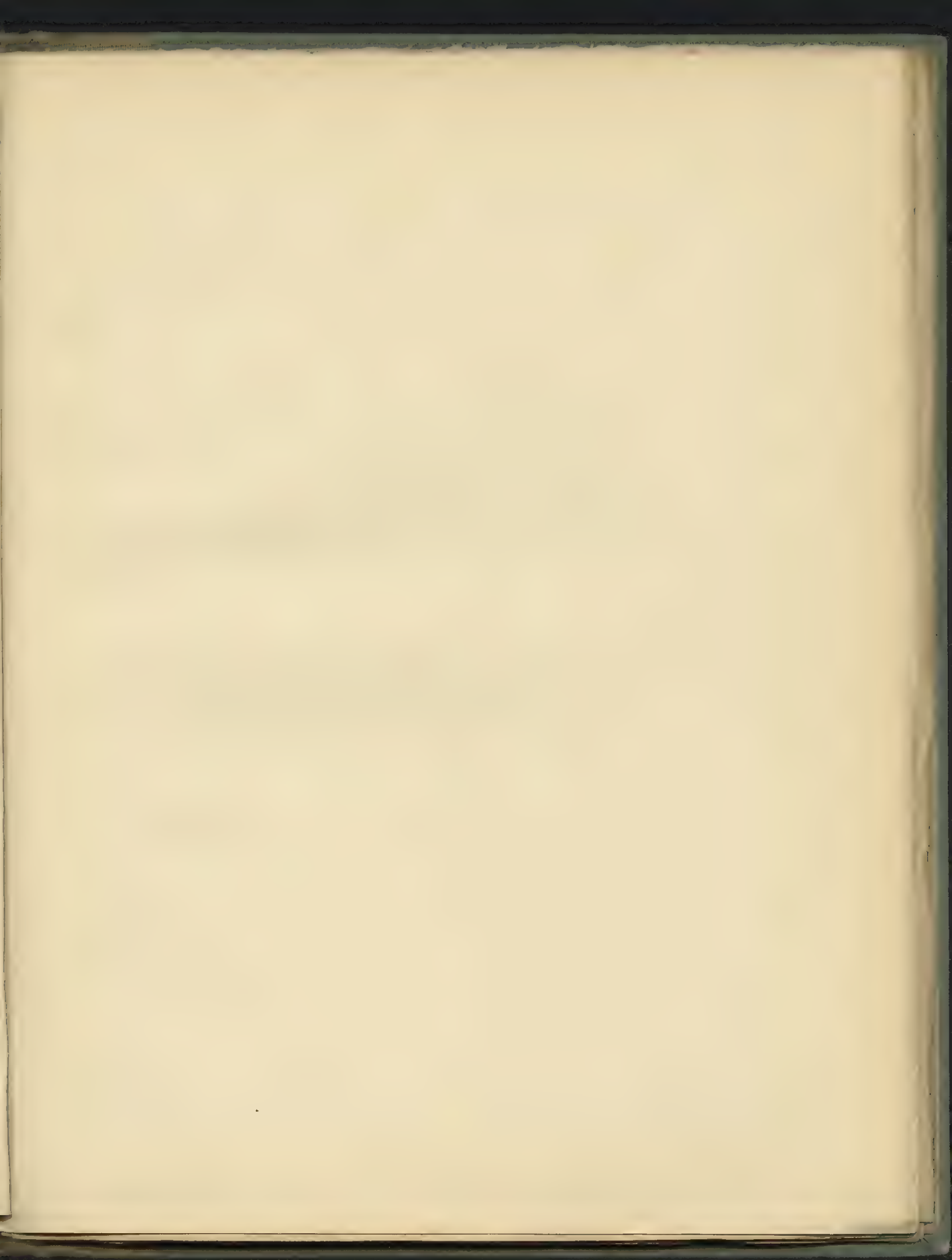
On the King's death the Queen was appointed Regent, and her first acts were directed against her late rival. The connections, however, which Diane had succeeded in establishing during the days of her supremacy were so powerful as to render practically abortive all efforts to humiliate her. Chenonceaux she was obliged to surrender to the Queen, receiving in return the inferior property of Chaumont, but Anet, which was the hereditary property of her husband's family, could not be touched ; and to Anet she retired, and spent there the remainder of her days in dignified and magnificent seclusion. She died on April 15, 1566, in the odour of sanctity, leaving boundless territorial domains and vast wealth to her daughters, innumerable legacies to hospitals and religious institutions, and especially large sums to homes for repentant Magdalens ! She was buried at Anet in the chapel which she had erected during her lifetime, and there her body was allowed to rest in peace until 1795, when the Mausoleum was sacked by the revolutionary mob ; the coffin was broken open, and in it was found her body clad in the gorgeous robes of the sixteenth century, and beside

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her the bodies of two mysterious children similarly attired. The bodies were looted, and Diane's, which had retained its marvellous whiteness during the two hundred years that it had slept in the tomb, was dragged through the village and eventually thrown into the common burial-pit.

Such is the story of the life and death of Diane de Poitiers, Duchesse de Valentinois, Grande Sénéchale de Normandie, Comtesse de Brézé et de Maulevrier, sole arbiter for twelve years of the destinies of France, the living embodiment of the ideals of the French Renaissance.







CHAPEL OF ANET, FROM ORIGINAL DRAWING BY ANDROUET DU CERCEAU

VI

THE length of this digression, which may at first sight appear inordinate, would, I think, be excused by the fact alone that a description of Diane de Poitiers is inseparable from any study of France or of French artists of the middle of the sixteenth century, but in the case of Jean Goujon it has appeared to me inevitable, for not only was Diane his patroness as Isabella d'Este was that of Mantegna, but she also embodied his ideal in more than a metaphorical sense. Masters like Leonardo da Vinci have "followed the gleam" in the attempt to seize and hold an ideal exhibited in no one instance. Jean Goujon has been more happy. In his case an historical personage, the greatest of her epoch, has, without quitting her historical character, contributed an ideal type. We begin to realise how fortunate the French sculptor was when we reflect on the efforts made perforce in the literary art by the English poets of the Elizabethan period, like Spenser and Sir Philip Sidney, to idealise, in defiance of notorious fact, the great Gloriana; and in this connection we must congratulate ourselves on the fact that the Renaissance in England found a literary rather than an artistic expression, for there is something appalling in the thought of a nude statue of the Virgin Queen!

It would appear that Diane determined almost at once, on the accession of Henry II., to transform the modest residence of the De Brézés at Anet into a palace worthy of the all-powerful mistress of the King, and virtual ruler of France. The architectural construction was intrusted to Philibert de l'Orme, who in his "*Traité d'Architecture*" dwells on the difficulties

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which he had to surmount in adapting the plans for the new structure to that which already existed. The perfect harmony of the architecture and decoration point to the probability that he was assisted by Jean Goujon from the outset, although the sculptor may not have actually worked on the spot until the building was tolerably far advanced. The palace, as at Ecouen, was built round three sides of a square, beyond which on either side were smaller courtyards for the kitchens, offices, &c. The fourth side was separated from the road by a wall flanked with pavilions, in the centre of which stood a magnificent two-storeyed gateway giving access to the court of the palace, adorned with sculptured balustrades and enriched with coloured marbles. Immediately over the door was Benvenuto's bronze bas-relief of the Nymph of Fontainebleau, executed for Francis I. and transferred by Henry II. at Diane's request to Anet; and above that again was the famous clock with its bronze stag at bay between two hounds. The wing immediately opposite the entrance contained on the first floor the apartments inhabited by Diane de Poitiers herself, and was the richest in decoration.

The central portal, adorned with three tiers of columns of the three orders, superimposed one above the other, with statues, bas-reliefs, and inscriptions, is preserved in the courtyard of the Ecole des Beaux Arts, and is without doubt the work of Jean Goujon. In the archway, between the columns of the third storey, stood an equestrian statue of De Brézé, over which was the following inscription in elegiac verse :

"Bræceo hæc statuit pergrata Diana marito
Ut diuturna sui sint monumenta viri."

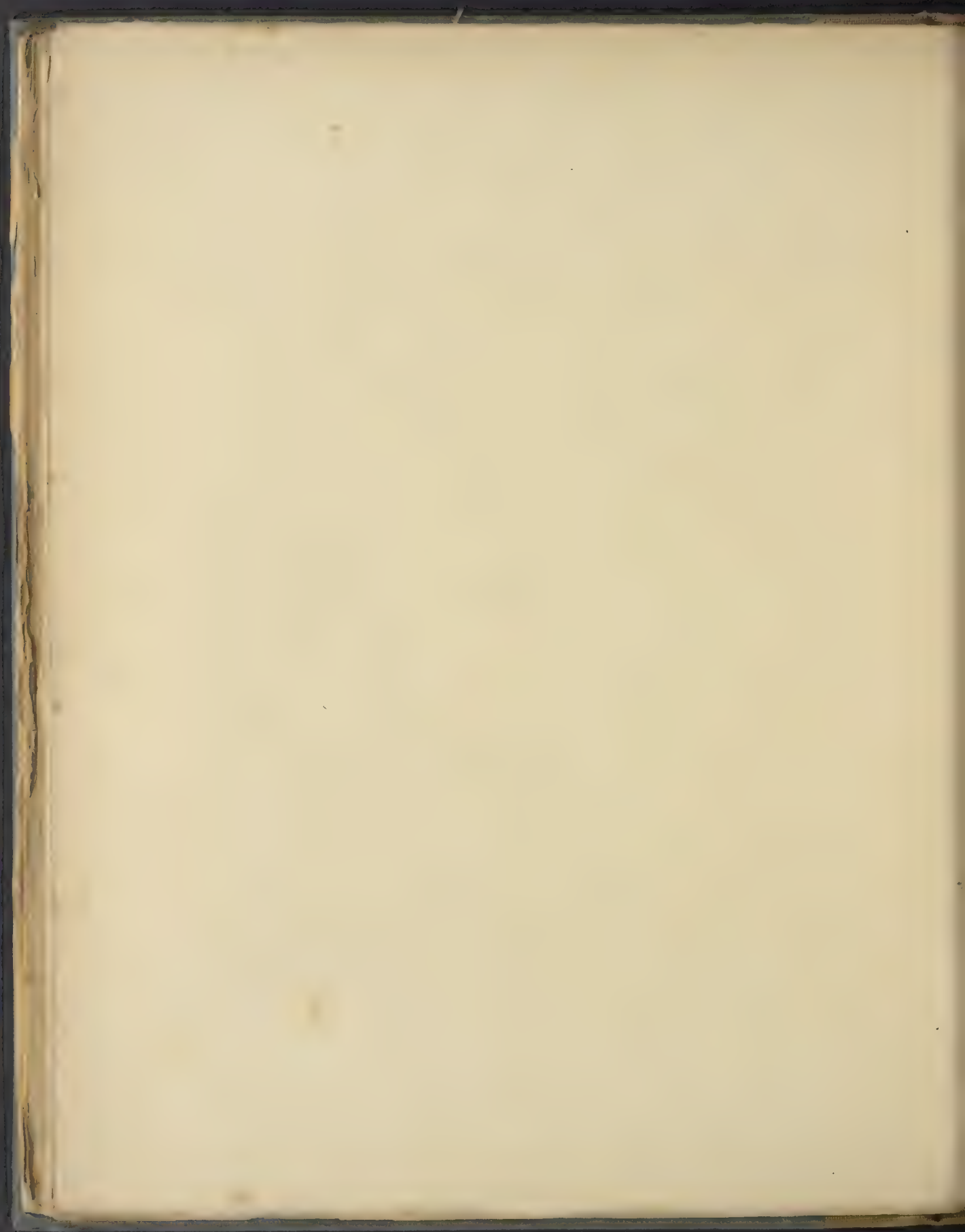
And on a marble plaque was engraved the following distich in letters of gold :

"Splendida miraris magni palatia coeli
Non hæc humana saxa polita manu."

The proportions of the portal are perfect and the work is exceptionally

Libertine-church, Chapel of St. Paul.





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fine, but it loses much from its isolation, or rather from the incongruity of its present surroundings, and it is only in imagination that we can picture to ourselves the effect which it must have produced in the centre of the façade for which it was originally intended.

By far the most perfectly preserved portion of the castle, and the most complete example of Jean Goujon's work which remains, is the chapel. It is difficult to overstate the impression produced upon entering ; yet the effect is purely Pagan, and one imagines oneself in some splendid temple of fame rather than in a Christian church. The building is in the form of a Greek cross, the central circle being surmounted by a dome, resting on four round arches. Eight wondrous women adorn the spandrels of these arches—four blowing trumpets, four bearing gilded laurel branches. They are the forerunners of the figures which adorn the façade of the Louvre. Yet they are even finer than their successors. Their movements are more splendidly bold and free ; their attitudes more sinuously graceful. They are draped, yet their draperies, swept back by the winds of heaven, only accentuate the glorious nudity of the forms which they seem, so unwillingly, called upon to cover.

Eight bas-reliefs of angels bearing the emblems of the Passion adorn the vaults of the arches ; yet these, again, are more Pagan than Christian, and seem to represent rather the young Greek God of Love than the ministering angels of the crucified Redeemer.

The walls of the chapel are decorated with Corinthian pilasters, relieved with sober touches of gilding, and between them are niches in which stood statues of the twelve apostles, attributed alike to Jean Goujon and to Germain Pilon. They are now at the Musée Carnavalet, and have been replaced at Anet by casts. Their treatment in some points resembles the work of our sculptor, but they are spoilt by a certain affectation and mannerism, and in all cases are very inferior to the bas-reliefs.

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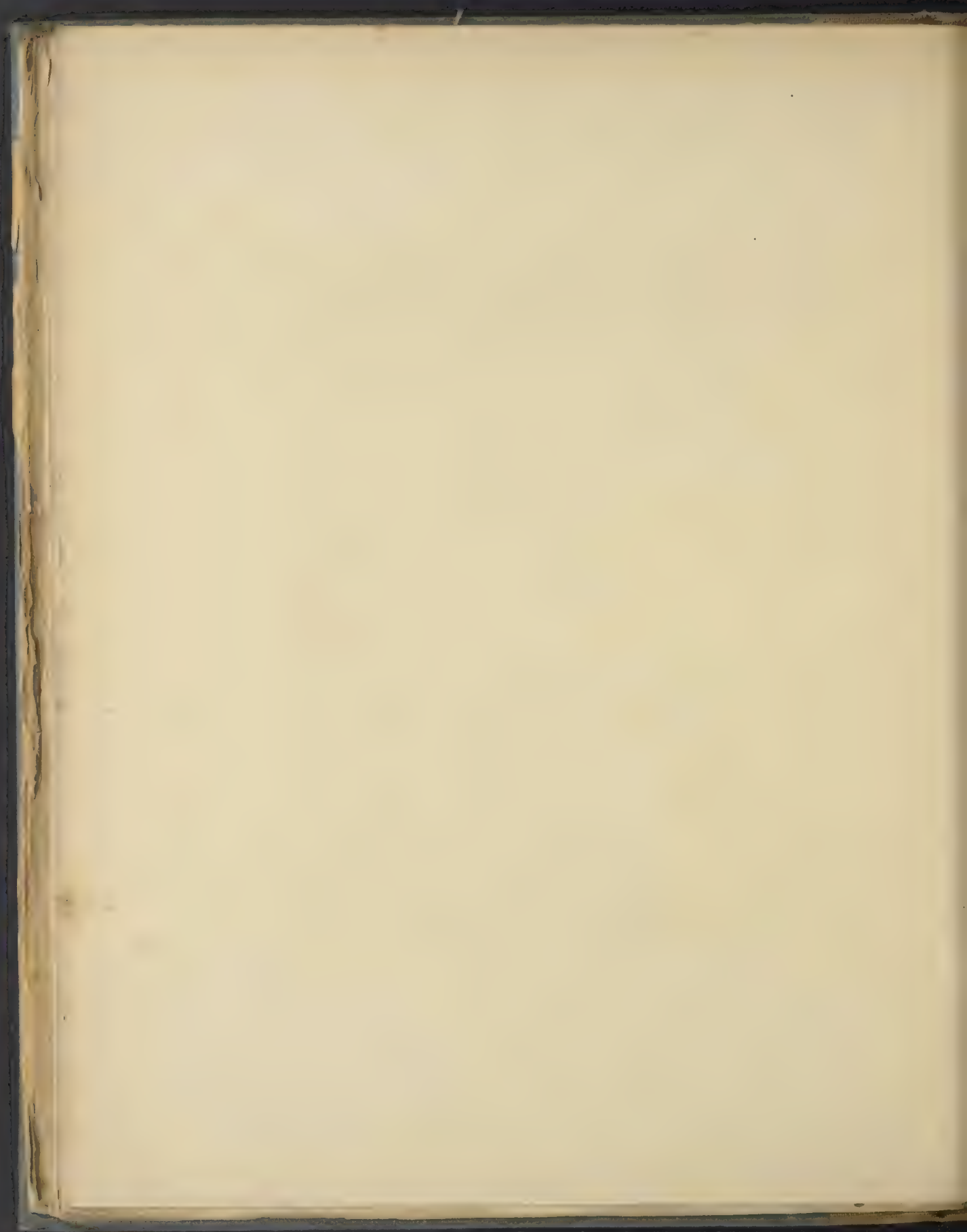
The ceiling of the dome is decorated with stone lozenges, in the centre of each one of which is an angel's head; the pattern is cunningly projected in black and white marble on the floor beneath, the perspective being treated in a masterly manner. In the centre of the floor is a beautiful circular mosaic of coloured marbles. The tribune in which Diane de Poitiers attended mass still remains. It is on the first floor, facing the high altar, and access to it was gained by a gallery leading from her private apartments. It is of carved and inlaid wood; and even here, in the very house of God, her initials are placed side by side with those of the King.

A most interesting and important discovery was made recently by the Vicomte de Leusse, the present proprietor of Anet. When driving by the River Eure, he noticed that the women, washing their linen on the banks, were beating it on a stone which seemed to bear traces of sculpture. On a nearer inspection he found that his eye had indeed not deceived him, and the washerwomen's stone turned out to be the reredos of the high altar of the chapel, and retained, in a sadly mutilated condition, the traces of one of Jean Goujon's most beautiful bas-reliefs. It represents the Ascension; the figure of Christ rising aloft is most dignified and graceful, and is remarkable for the effect of aerial movement which it produces. The treatment of the angels is also very fine, as far as we can judge, and recalls the Michael Angelesque spirit which characterises the Evangelists of the Screen of St. Germain l'Auxerrois and the Altar at Chantilly. The stone is preserved in the Chapel, but it is unfortunately too far gone to be replaced in its original position.

The windows of the chapel were adorned by the paintings of Jean Cousin, and represented Christ teaching in the Desert, the Expulsion of Hagar and Ishmael, and the battle between the Children of Israel and the Amalekites. They are specially mentioned by Philibert de l'Orme; and



Putti holding Chalice and Cross.



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M. Lenoir, in his "*Traité historique de la Peinture sur Verre*," states that the figure of Hagar was the portrait of Diane herself.

The world-famed fountain executed by Jean Goujon for Anet originally stood in a court or garden to the left of the Palace. The group represents Diana in a semi-recumbent attitude, naked but for two golden bracelets, her hair tided in the elaborate fashion of the day, and covered with jewels; in one hand she holds a bow, the other arm is thrown round the head of a noble stag, a veritable monarch with golden antlers, in whom Michelet traces a reference to the subjugated King. Beside her are her two favourite dogs.

The statue of the goddess was enthroned on a lofty pedestal composed of no less than four distinct architectural motives, the first the inevitable sarcophagus bearing the arms of the Grande Sénéchale intertwined with laurel branches, and decorated with sculptured crabs and crayfish. The sarcophagus rested on a carved pedestal, which in its turn was supported by a circular monument pierced with arcades, decorated with bronze lions' heads, and flanked by four bronze hounds; the whole was surrounded by two rectangular balustrades, one above the other.

The fountain, as may be imagined from the above description, originally attained a considerable height, and the crowning group of sculpture was consequently intended to be seen at no slight elevation. Jean Goujon, with his almost Greek perception of the modifications of contour and relief necessitated by the place which a piece of sculpture was to occupy, treated his Diana accordingly. Viewed in her present position, dumped down on a squat block of marble in a small room of the Louvre, she must necessarily lose much of her pristine beauty, and this, to my mind, fully accounts for various apparent shortcomings in the composition and execution—a certain flatness and want of modelling in the body, a slight awkwardness in the disposition of the lower limbs. As Lady Dilke writes: "Diane, couched

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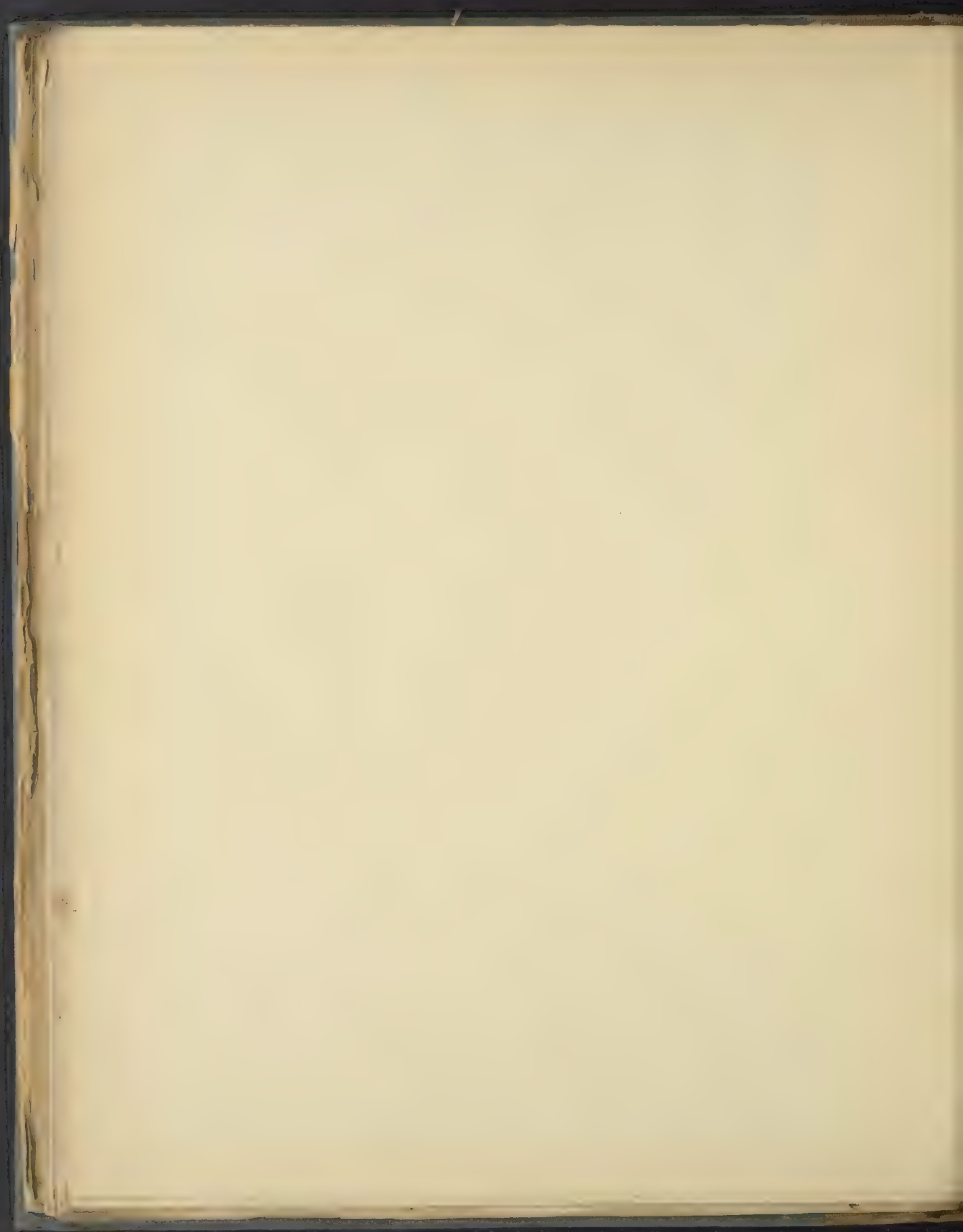
on a clumsy pedestal in the gallery, cannot be to us the Diane who at a very different elevation crowned the fountain in the Cour d'Honneur of Anet, whilst every figure, every ornament beneath her fulfilled some designed office of subtle service to the eye."

Her descent from her original lofty position appears to have been gradual. In 1682, on account of various structural alterations, the fountain was transported to the centre of a circular basin adjoining the palace, and adorned with a colonnade erected by the Duc de Vendôme. This first move entailed the loss of part of the double balustrade. In 1800 the whole monument was broken up and sold by Monsieur Hérigoyen, the then proprietor of Anet, to that benefactor of French Art, M. A. Lenoir. Four years later it was re-erected in the gardens of the Musée des Petits Augustins, but the carved pedestal immediately supporting the sarcophagus had by that time disappeared, and when, on the suppression of the Museum, it was transferred to the Louvre, the sarcophagus and two of the bronze hounds were all that remained of the once magnificent base.

Yet even in its present mutilated condition, shorn of the glories of its lofty pedestal, and placed in a hopelessly false position, we cannot but admire the splendid conception of the composition. There is something regally luxurious in the attitude of the central figure—something splendid in the contrast of the nudity of her body with the bejewelled decoration of her head. Voluptuous, of course, she is, yet without sensuality. Her distinction is indescribable; and paradoxical as the statement may appear, there is something akin to purity in the simple and superb self-confidence born of the perfection of her own naked beauty. The easy grace of the pose proclaims the suppleness of body and lissomness of limb so highly prized by mortal and divine Diana alike: the dignity would inspire awe in the most profane, and the master seems to have endowed this particular work more lavishly even than was his wont with

[illegible]

FOUNTAIN OF DIANA, FROM ORIGINAL DRAWING BY ANDROUËT DU CERCEAU



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that supreme elegance, the gift which he above all others could impart.

The whole composition breathes the spirit of the great movement which was going on in the Court of France : of the Renaissance glorying in its regained freedom, in the rediscovery of the beauty of the human form, in its reawakened Pagan love for sunlight and nature. We are transported to a golden atmosphere through which refined culture and science walk hand-in-hand with courtly gallantry and sparkling wit, to some marvellous garden of the Hesperides, where the mistresses of the King take place among the constellations of heaven. Marble and paintings gleam in the sunlight, the blue of the firmament prolongs indefinitely the ultramarine of the arcades, and from the heart of the forest we hear the harmonious echo of the chase wafted through ivory trumpets, or catch glimpses of mythological ballets in which princesses and courtiers are travestied as nymphs and sylvan gods.*

The popular belief that the statue is a portrait of Diane de Poitiers has been discarded by all competent authorities, yet I feel sure that Jean Goujon cannot have failed to be influenced in his work by the stately grace and almost divine majesty which Brantôme notes in the Grande Sénéchale.

In any case, whether the actual features and figure are those of Diane de Poitiers or not, Jean Goujon has in this particular work a higher claim to our admiration, for by combining with the voluptuous nudity of the body the impression—which undoubtedly exists—of cold constraint and passionless purity, he has epitomised in marble the whole life and character of the woman who inspired him. Higher than this art cannot go, and the combination is so astounding that we find ourselves wondering whether it was consciously or unconsciously that the result was achieved.

M. de Montaignon, whilst absolutely dismissing the theory of the

* Flaubert, "L'Éducation Sentimentale."

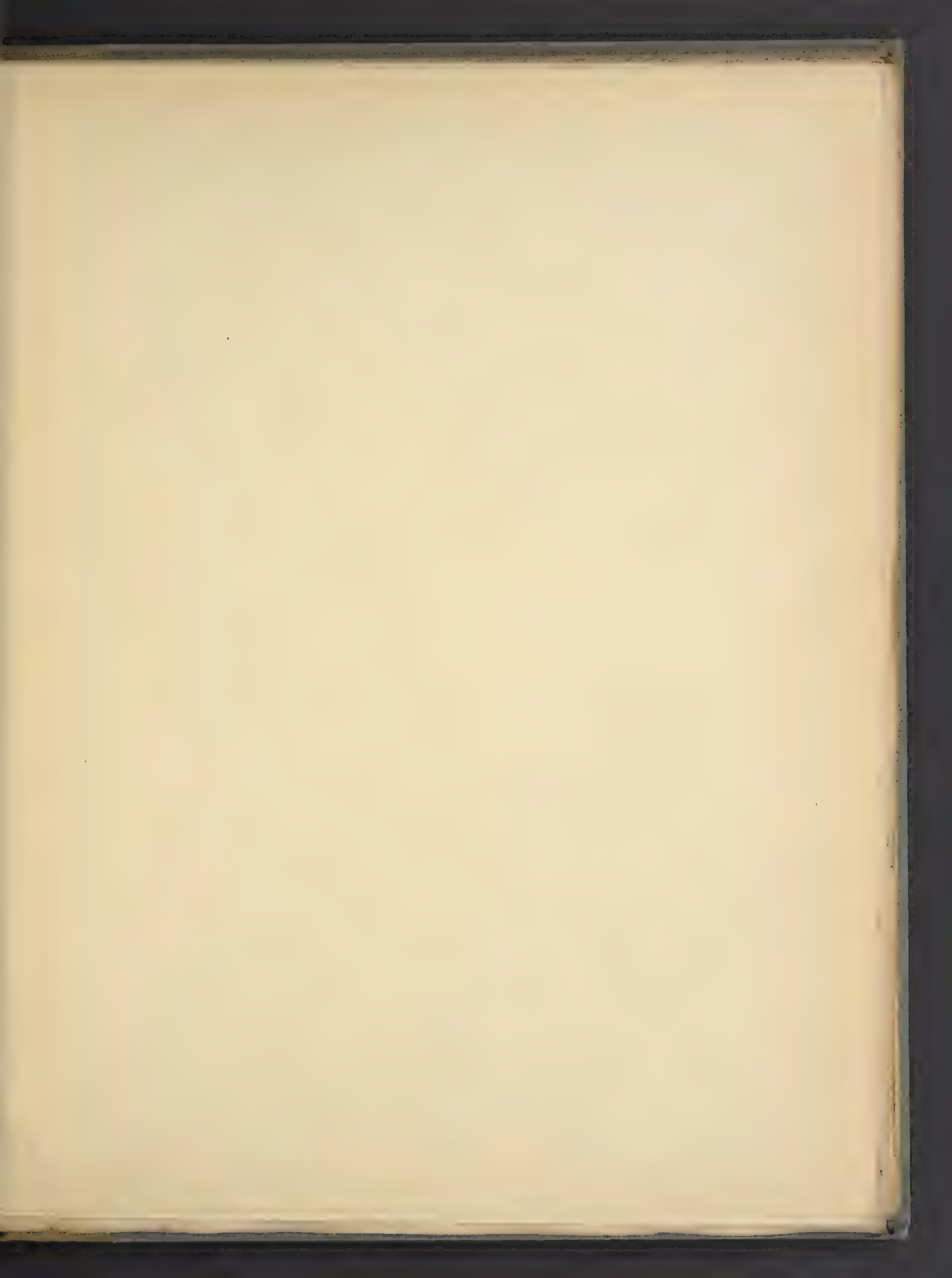
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portrait, sees in the composition a struggle intentionally entered into by Jean Goujon with Benvenuto Cellini, whose bronze bas-relief was the first object which met the eye on entering the gateway of Anet. The theme is certainly the same. The stag and dogs are introduced in both, and there are undoubtedly points of resemblance in the pose of the female figure. It is possible that the French sculptor, on seeing Benvenuto's Nymph of Fontainebleau, was fired with a desire to meet his great Italian rival on the ground which the latter had voluntarily chosen, and in this particular instance—and all must admit that—he completely defeated him.

The bust which Jean Goujon executed of Diane de Poitiers when she was quite an old woman was intended for the mortuary chapel at Anet. It is now at Versailles, and the lines and expression of the face testify to the force and determination of the favourite, even though the traces of beauty may have disappeared. He does not appear to have had any part in the external decoration of the building, which is more Italian in style, and the chief glory of which were the twelve large enamels of the Apostles, originally executed by Léonard Limousin for Francis I., and subsequently given, like so many other art treasures, by Henry II. to Diane. They were removed during the revolution to the church of St. Pierre at Chartres, where they still remain, and surpass in size and quality anything of the kind which is in the Louvre.

The other works attributed to Jean Goujon, which still remain at Anet, are a smaller fountain, composed of a marble basin, adorned with dolphins and decorative water-nymphs, supported on a slight and graceful pedestal. A small marble bas-relief of Diane and a stag let into the chimney-piece of the dining-room,* and an ivory dagger-handle, exquisitely carved

* Two replicas of this bas-relief exist : one in the Musée de Cluny, the other in the possession of Monsieur Garnier, which was exhibited at the recent "Exposition du Cinquantenaire de la Société de l'Histoire du Protestantisme français."





CABINET IN THE POSSESSION OF M. ÉMILE PEYRE

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with the figure of a naked nymph, which is supposed to have belonged to the hunting-knife of the Grande Sénéchale. The castle is still full of souvenirs of her reign. Tapestries bearing her arms adorn the walls of the great hall. Her bed with its gorgeous embroidered hangings was recently discovered in a country inn and replaced in the castle. Six of the glass bottles enriched with her arms and initials in gold, which were made for the famous fête given in her honour at Lyons, have been collected together. Four of her books, in beautiful sixteenth-century bindings, are treasured in a vitrine, also two delicately-chased knives with their scabbards, a salt-cellar, probably the work of Benvenuto Cellini, her looking-glass, and a lock of her hair.

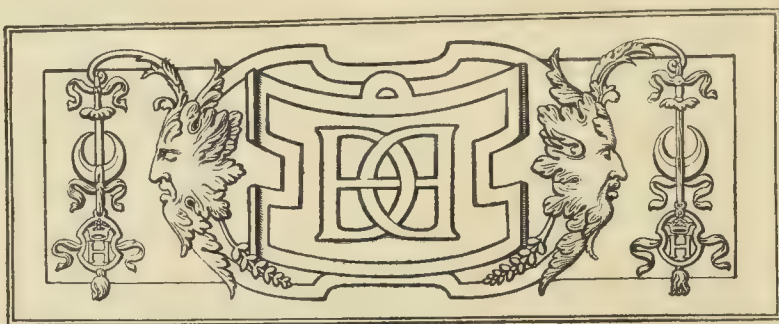
The glamour and prestige which still cling to Anet are, of course, principally due to Diane de Poitiers and the galaxy of artists whom she employed, yet another charming story is attached to it in connection with one of the best-known pictures of a later French painter. Greuze was an intimate friend of the Duc de Penthièvre and paid him frequent visits at Anet. One morning, when starting out in quest perhaps of a subject for his brush, he saw a lovely child filling her pitcher at one of the fountains which flank the main entrance. He could not restrain an exclamation of admiration. The startled girl dropped the pitcher, which broke, and with difficulty restraining her tears she began picking up the pieces and placing them in her apron. Her naïve distress and childish beauty so charmed the artist that he begged her not to move, and on the spot did a rough sketch for the picture known as the "Cruche Cassée," which we have all admired in the Louvre.*

Several fine pieces of sixteenth-century furniture adorn the reception-rooms of the present castle, and one more than the rest bears traces of Jean

* Baroness Salomon de Rothschild possesses a sketch of the "Cruche Cassée," which may well be the one painted by Greuze at Anet.

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Goujon's inspiration. But in this connection I would call attention to a cabinet in the possession of M. Emile Peyre, the distinguished architect and antiquarian, which, thanks to his kindness, I have been allowed to reproduce. It is quite small, measuring 3 ft. 1 in. in height and 3 ft. in breadth, but the proportions and composition are so perfect that it produces an effect of almost architectural grandeur. It might well be the portal of some splendid temple. The relief of the female figures and sphinxes is exquisite, and they breathe the atmosphere of mysterious enchantment which Goujon seemed always able to create. The carved garlands of fruit have all the sharpness and brilliancy of jewels, and the small enshrined figures below are fine as gems. Plaques of dark green marble are incrustated in the wood, too freely perhaps, and M. Peyre has suggested that the central one was a subsequent addition, and replaced a carved medallion supported by the sphinxes, as on the inner side of the door of St. Maclou. We cannot, of course, hope for any documentary or absolute proof that this cabinet was executed by the chisel of Jean Goujon, but if we are to see in it the work of a pupil, we must recognise that there was one who at moments rivalled his master.







Salon des Caryatides, Louvre.

VII

WE have now reached the last stage of the master's work. Francis I., who, as we may well imagine, was not satisfied with the ancient tower of Charles V., had determined to erect in Paris a palace equal in splendour to Fontainebleau and Blois. To Pierre Lescot was confided in 1546 the transformation of the Louvre, and mindful, doubtless, of the results attained in St. Germain l'Auxerrois and on the Fontaine des Innocents, he turned at once to Jean Goujon for assistance in the great work which he had undertaken.

The first order which Jean Goujon actually received was for the construction of a gallery, probably for musicians, in the room built by Francis I. shortly before his death "*à la Mode de l'Antique*," and the work which he produced must ever remain one of the glories of the reign of Henry II. Four stately caryatides support triumphantly a gallery heavy with decorative sculpture, and impart an air of festal dignity to the room which now bears their name. Regardless of the canons laid down in the drawings of male and female caryatides with which he had illustrated the text of Jean Martin's "*Vitruvius*," Jean Goujon has in these figures, by cutting off the arms just above the elbow, accentuated the purely architectural functions which they fulfil. No gesture thus can mar their column-like stability, and any painful impression of frailty or effort is avoided. The treatment of the drapery moreover adds to this effect, and the gathering of the folds into a central knot, which might incur criticism as involving an ungraceful division of the figure, is so handled as only to enhance the impression of

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balance and strength. According to a contract dated September 5, 1550, the caryatides were to be made of Trossy stone from the quarries of St. Leu, and the sculptor was to receive for them a total sum of 737 livres tournois, 46 livres for a plaster model, and 80 ecus soleil for each figure.

No other special accounts exist from which we can learn the precise sums paid to Jean Goujon for the various works which he executed in the Louvre.

In the general account of 1555-56, "Maître Jehan Goujon, sculpteur en pierre pour le Roy," receives the sum of 560 livres "à lui ordonnée par le Sieur de Clagny pour ouvrages de sculpture par lui faits."

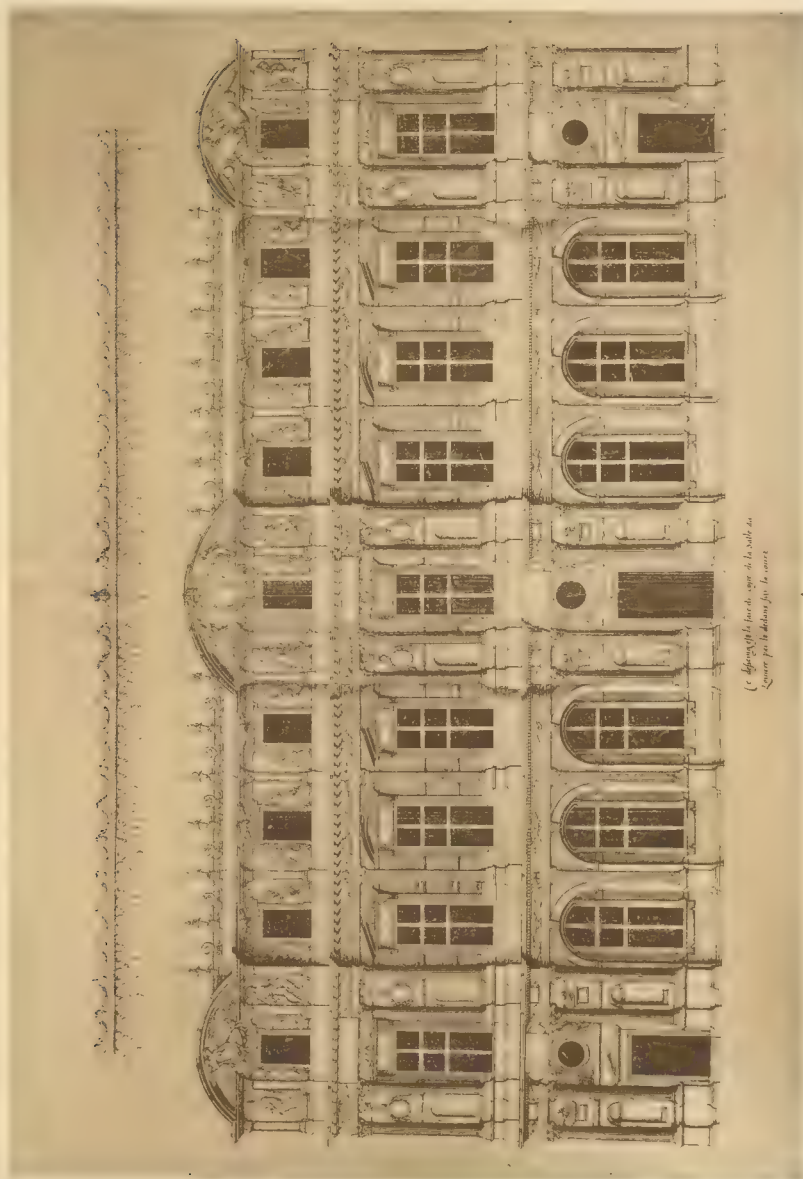
In those of 1557 and 1558, sums of 631 and 633 livres respectively.

In 1559 he receives 484 livres "sur et tant moins de la besogne de son art, et par dessus les autres sommes de deniers qui lui ont été accordés par le Sieur de Clagny."

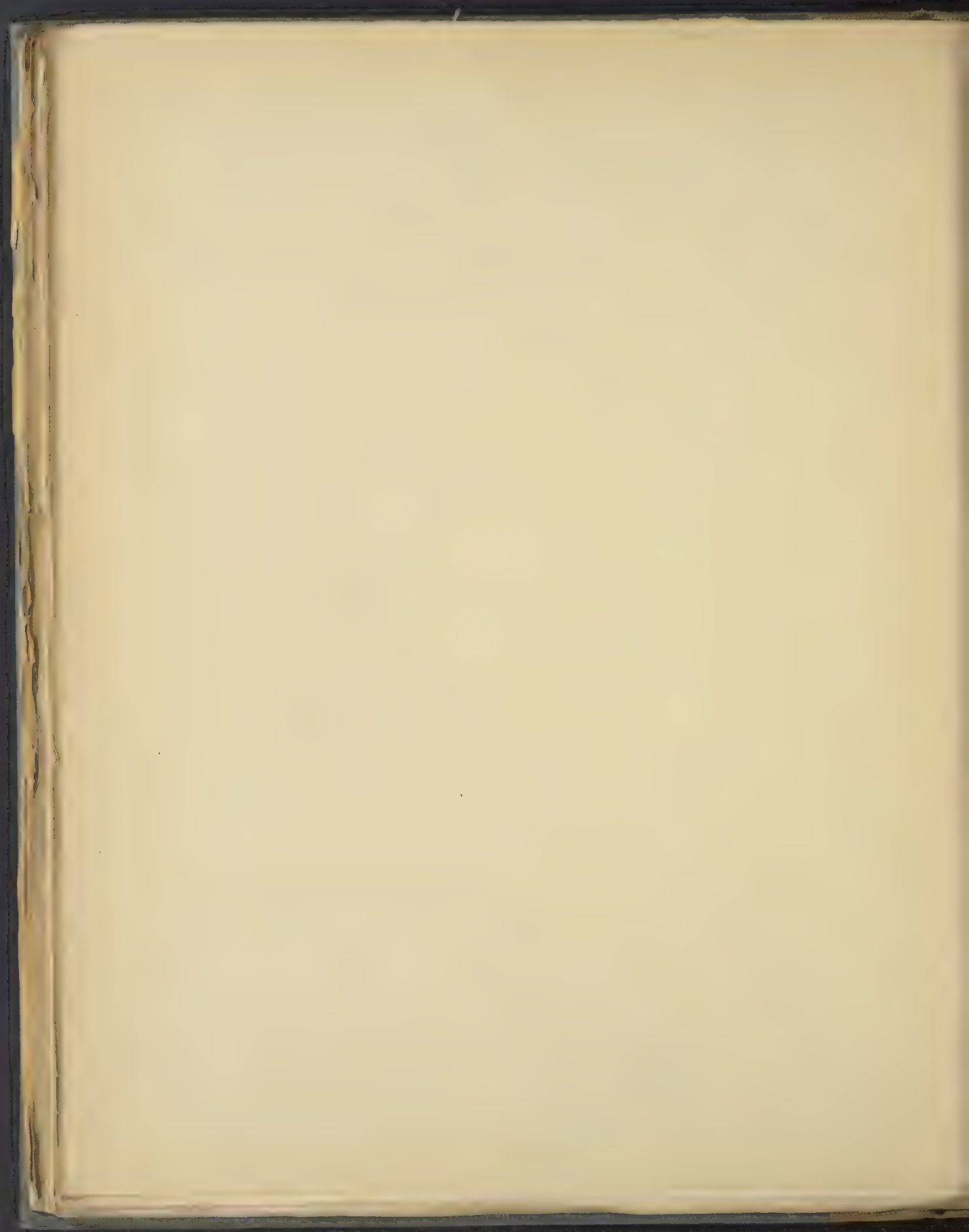
A separate receipt exists in the accounts of the year 1560 for 15 livres, dated Monday, April 1. It is signed "Pajonal et Patu," and the fact of the absence of Jean Goujon's signature has given rise to the idea that the master was unable to write, an idea too preposterous to be seriously entertained.

In 1560 he is paid 561 livres and in 1561 "1085 livres pour ouvrages de son art, par lui faits et qu'il fera cy après audit chasteau du Louvre." There is in the same year a further receipt for 23 livres given on the 17th May by Pierre Nanyn in Jean Goujon's name. This Pierre Nanyn was the sculptor who replaced Jean Goujon after his disappearance, and who executed, in collaboration with the brothers Lheureux, the frieze of children and birds which was for some time attributed to Jean Goujon. The last account, for 716 livres, takes us up to September 6, 1562, and after that date his name never appears again.

The works which he executed in addition to the Tribune des



FAÇADE OF LOUVRE,
 FROM ORIGINAL DRAWING BY ANDROUET DU CERCEAU



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Caryatides comprise the decoration of the ceiling of the "Henri II." staircase, the female figures which adorn the three *œils-de-bœuf* of the west façade of the court, and the figures which were destined for the pediment of the attic, and which, in view of the alterations made under Napoleon I., were removed and placed most disadvantageously over the doorways leading to the Egyptian and Assyrian collections.

These are the works which he chiselled with his own hand, but we may, I think, take it for granted that the decoration of the whole portion of the Louvre built by Pierre Lescot was executed from Jean Goujon's designs. As I said before, the unity of sentiment and taste of these two great artists was so complete that we cannot but imagine that they evolved together the entire scheme of the building and decoration of the palace at a very early stage in its commencement. The architecture and decoration seem to be one: born of one brain, executed by one hand; and the symmetry of the whole is too perfect to admit of the possibility of a break in the continuity of the design. The decoration of the Escalier Henri II. is marvellously rich, and the master seems to have exercised at once all the powers of his art in the reproduction of the human figure, of animals, patterns, fruits, &c. Bearing, as it does, the name of Henry II., it is unnecessary to observe that the central idea is the triumph of Diana, and that all the subsidiary motives represent the attributes of her divinity.

The *œils-de-bœuf* executed by Jean Goujon are three in number, and represent:

1. History and Victory.
2. Peace and War disarmed.
3. Fame and the Glory of the King.

The first has become the most famous, on account perhaps of the position which it occupies, where it is more easily seen; but in my opinion the last, and most difficult of access, is equally worthy of admiration. It has,

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moreover, had the honour of being sung by Ronsard, in his "Épître à Pierre Lescot," in the following lines :

Il me souvient un jour que ce Prince à la table,
Parlant de ta vertu comme chose admirable,
Disoit que tu avois de toy mesmes appris,
Et que sur tous aussi tu emportoies le prix,
"Comme aussi, mon Ronsard, qui, à la poésie,
Maugré tous ses parens, a mis sa fantaisie."
Et pour cela tu fis engraver sur le haut
Du Louvre une déesse à qui jamais ne faut
Le vent à joue enflée au creux, d'une trompette,
Et la montras au Roy, disant qu'elle estoit faite
Exprès pour figurer la force de mes vers,
Qui, comme vent, portoient son nom par l'univers.

Claude Binet, the Boswell of Ronsard, recounts the incident as follows :
"Lescot ayant fait engraver en demy bosse sur le haut de la façade du Louvre une déesse qui embouche une trompette et regarde de front une autre déesse portant une couronne de lauriers et une palme en ses mains, avec cette inscription en table d'attente et en marbre noir : *Virtuti regis in victissimi* (inscription que par parenthèse on devrait bien retablir) comme un jour le Roy estant à table, demandait ce qu'il vouloit signifier par cela, il luy repondit qu'il entendoit Ronsard par la première figure et par la trompette la force de ses vers et principalement de la Franciade, qui pousseroit son nom et celui de toute la France par tous les quartiers de l'univers."

An examination of the treatment of these different sculptures, destined to decorate at varying elevations the façade of the Louvre, reveals to us once more, and even more forcibly, the marvellous knowledge which Jean Goujon had of the modifications of relief and contour necessitated by the position which his works were to occupy. The relief of the figures of the *œils-de-bœuf*, which were but little above the level of the





Cl. de laug. house.

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eye, is low and delicate; that, on the other hand, of the groups destined for the pediment, is so aggressive as at their present reduced elevation to be almost intolerable.

It is sad that some more practical effect should not be given by the authorities of the Louvre to this consideration, the justice of which they are all perfectly ready to admit, and that the works of one of the greatest of French sculptors should be exhibited in the National Museum in a manner which not only deprives them of half their beauty, but which to the unreasoning public seems to accuse their author of lacking the very gift which in reality he possessed so pre-eminently.

My attention has latterly been called by M. André Michel, Director of the Sculpture Department of the Louvre, to a bas-relief in the Palace of St. Germain, which has for well-nigh half-a-century remained unknown, and which, thanks to his kindness, I have been able to examine very closely. It is evidently of the time of Henry II., and was originally placed over a doorway pierced very likely by the orders of that monarch. It consists of two female figures of Fame on either side of a coat-of-arms, supported by the mask and paws of a grand lion, and evidently surmounted by the Royal Crown of France. The figures of the women, which are magnificently bold, are in high relief; on the background are branches of palm, oak, and laurel in low relief, and the base is adorned with trophies of plumed helmets and arms. The sculpture is in a sadly mutilated condition, and its history does not reflect credit on Monsieur Millet, the architect charged with the extensive restoration executed in the Palace some forty years ago. With the spirit of arrangement rather than of restoration which seems unfortunately to have animated the would-be artistic people of that date, he determined to make a long, flat expanse of wall on that portion of the castle where the bas-relief existed. No obstacle was allowed to stand in his way; the gateway of Henry II. was blocked up, the bas-relief swept away, and for forty years it

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has remained where it was then placed, against the wall of the moat. It has suffered cruelly in consequence : the heads of the two women have disappeared, so also has the major portion of the base. The stone, moreover, has been so injured by the effect of damp and exposure that M. Damzuet, the head of the present works at St. Germain, fears that in its present condition it could not stand transportation.

The group bears in many respects traces of the inspiration of Jean Goujon ; the attributes of the women are those which he most affected, the lines of the drapery show his influence. Yet the work, though full of a certain bold grace, is somewhat coarser than that of our master, the drapery is less delicately treated, and the prevailing impression produced is one of heroic force and freedom, rather than refinement and elegance. It is probably the work of one of that great school of "maîtres maçons" who still flourished in the reign of Henry II., and might very fairly be attributed to Paul Ponce.



VIII

As already stated, after the year 1562 the name of Jean Goujon disappears entirely from the artistic and architectural archives of Paris. This silence has given rise to the belief that his religious convictions lost him the favour of the Court, and legend, going a step farther, spread the report that he had perished for his faith in the Massacre of St. Bartholomew. It is difficult to trace the origin of the story, but it may well have grown from an entry in the "Martyrologe of Crespin," in which a namesake of the sculptor, Jean Goujon of Troyes, a workman in the wool trade, is mentioned as having been hanged for heresy on December 15, 1562. The names of the two men were identical, they professed the same faith, and it required a relatively small effort of imagination to substitute the sculptor for the wool merchant and to heighten the dramatic effect of the story by laying the scene of the martyrdom at the Massacre of St. Bartholomew. Persons bearing the same name as our sculptor seem to have been uniformly unfortunate as regards the attention attracted by their religious views, for M. Weiss, in the "Bulletin de l'Histoire du Protestantisme français," has published a decision of the court dated May 17, 1542, by which a certain Jehan Goujon was condemned with three other young men to do penance before Notre Dame bareheaded and barefoot, for having listened without protest to the heretical opinions of a certain Le Blanc, whose body was burnt in their presence. Many people believe that the Jehan Goujon referred to is the sculptor himself, and the date coincides with that of his arrival in Paris. If so, he evidently learnt

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circumspection from this first disagreeable experience, for during the next twenty years no trace appears of his getting into trouble with the authorities of the Church.

The year 1562 opened more or less well for the Huguenots with an edict published in January granting them certain privileges, but its early promise was not borne out, and the Massacre of Vassy and the victory of the Guises at Dreux may well have struck terror into the hearts of all members of the reformed religion. In any case, the discoveries made by M. Tommaso Sandonini at Modena have placed beyond doubt the fact that Jean Goujon left Paris at the end of that year, whatever may have been the reasons for his departure.

When investigating the registers which contain the *procès verbaux* of the suits instituted against heretics by the Holy Office at Modena, M. Sandonini came upon one of the year 1568, directed against a Frenchman called Laurent Penis, an engraver upon wood and copper from Fontainebleau, in which the name Jean Goujon occurred no less than three times. This Laurent Penis seems to have left France when a child, to have lived in Switzerland and Italy, and to have been employed at Modena by the brothers Jean François and Christophe Bertelli, engravers and publishers. He seems to have quarrelled with his employers and left Modena for Bologna, where he remained nine or ten months. He subsequently returned to his old masters, and several years later was denounced by them to the Inquisition as a heretic. He was imprisoned and finally condemned to the galleys for seven years. The threefold mention of Jean Goujon's name in the trial occurs in the following context.

In reply to a question of the Father Inquisitor as to how long he had lived at Bologna, Penis said : "Padre, io credo esservi stato 9 o 10 mesi et stava da per me, ora da San Georgio in casa di Antonio d'Alexio, ora alla

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piazzola di San Michele in casa di Maestro Gio Goggion, Francese, intagliatore de releve, da San Mamolo in casa d'una vedova" (Father, I think that I stayed nine or ten months at Bologna, and I lived by myself, first near Saint George, in the house of Antonio Alexio, and then with Maître Giovanni Goggion, a Frenchman, a sculptor in relief, on the little square of Saint Michael, near San Mamolo, in the house of a widow).

On December 9, in the course of the examination, Penis denounced as an accomplice Pierre de Toulouse, a clockmaker, who professed heretical opinions, "et hor se gli trovo presente Maestro Jo. Gozzon, Francese hora morto, hor Maestro Giordano dà Parigi, barbagiero, che sta adesso a Napoli" (on one occasion Maître Jo. Gozzon was present, a Frenchman now dead; on another occasion Maître Jourdain of Paris, a barber, who is now living at Naples).

On the following day Laurent Penis was again examined as to his accomplices, and said: "Non cognosco alcuno che adesso si trovi in questi paesi e quel Francese del quale dizzi hieri (Pierre de Toulouse) se ne parti da Bologna per andar in Franza, et l'accompagnizzimo, io el quel Maestro Jan Guzon, et molti altri Francesi et un orefice d'Ongaria di statura piccola, il quale ando a Napoli con Maestra Zordan, Francese gia nominato" (I do not know of any at present in this country. The Frenchman of whom I spoke yesterday left Bologna to return to France, and we accompanied him (or rather saw him off), I Maître Jean Guzon and a Hungarian goldsmith small in stature, who has gone to Naples with the Frenchman Maître Jourdain already mentioned).

M. Sandonini was at once struck by the name of Jean Goujon, and after careful consideration he came to the conclusion that it must indicate the great sculptor. The points of resemblance in the description—christian-name, surname, nationality, profession—were too many to admit of its being a mere coincidence. Moreover, the spelling of the name with a Z

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was easily accounted for. The Italians have no letter corresponding to the French J. In writing it would be always rendered by Gi, as Dijon, Digionè; Jean, Gian; and in pronunciation the sound of the French J would convey to an Italian that of the letter Z. Hence the clerk of the Inquisition wrote Gozzon and Guzon, in the same way as for Maître Jourdain he writes Zordan.

These documents prove conclusively then that Jean Goujon left France for Italy, and disprove the legend that he was killed in the Massacre of St. Bartholomew, seeing that he was already dead in 1568, long before the Massacre took place.

But further details in the trial enable us to fix the dates even more precisely. Penis states on December 10, 1568, that he quarrelled with the Bertellis and left them "three years come next August"; that is to say, August 1569. He consequently left them in the summer of 1566. He admitted, moreover, that the heretical statements of which he was accused were pronounced a year and a half before the quarrel and immediately after his return from Bologna. That would bring us to the year 1564. We know that he remained nine or ten months in Bologna, which brings us to 1563; and we consequently arrive at the certain conclusion that in that year Jean Goujon was living at Bologna in the small square of Saint Michael, near San Mamolo, where Penis stayed with him.

These dates coincide exactly with that of the disappearance of Jean Goujon's name from the accounts of the Louvre—viz. September 1562, and we can definitely fix his death as having taken place between 1564 and 1568, very probably at Bologna, although the researches which M. Sandonini has made in the State papers of the town of Bologna, in the registers of the parishes to which San Mamolo belonged, and in the lists of Notarial Acts in the city of Modena, have proved fruitless.

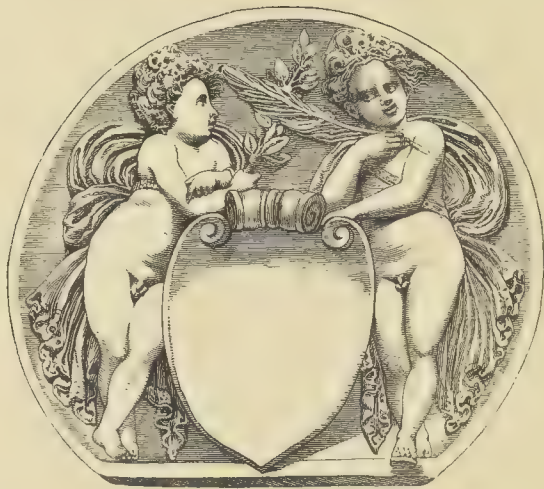
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The depositions of Penis show clearly that the society which Jean Goujon frequented at Bologna was distinctly heretical, and the opinion, therefore, that he left France for religious reasons is all the more confirmed. Italy, the promised land, the Mother of the Arts, was naturally the country to which he turned, and the selection of Bologna as his city of residence is readily accounted for by the fact that it was the home of Primaticcio, with whom he may well have been on terms of intimacy and friendship, notwithstanding the rivalry, more apparent perhaps to posterity, which existed between the school of Fontainebleau and that of our sculptor. That he came into contact with him and admired his talent is proved by the great similarity which exists between the work of the two masters—a similarity so great as to have led certain persons to believe that the sculptures of Jean Goujon were actually inspired by the drawings of Primaticcio. Now Primaticcio himself made a journey to his native city at the end of 1562, with a view to making his will, which is preserved in the church of Saint Petronius at Bologna, and although we have no absolute grounds for the belief, there is something attractive in the idea that these two great masters, and friends, notwithstanding their artistic rivalry, may have journeyed to Italy together; that Jean Goujon, who testified so signally to the growth and strength of the young French Art, may have been initiated to the artistic splendours of Italy by Primaticcio, the master who had assisted thirty years before at its birth and earlier years of weakness.

But besides fixing the chronology of the later years of Jean Goujon's life, these discoveries of M. Sandonini are of the greatest value in enabling us to exclude authoritatively certain works which have up till now been attributed to him: as, for example, the decoration of the gateway of the Fish Market in the *Marché Neuf*, near the church of Saint Pierre aux Bœufs; that of the Pyramid erected on the site of

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the house of Philippe de Gatine, hanged for heresy in 1571; the river-gods sculptured on the Porte St. Antoine; and the bas-relief above the great gateway of the Feuillans, not one of which can have been executed until after the year 1568, when Jean Goujon was already dead.



IX

It is impossible to over-estimate the importance of the influence exercised by Jean Goujon during his lifetime and for ever after. He arose when French art was struggling in its infancy, when it was still the mere halting handmaid of the Italian School of Fontainebleau. He was the first to vindicate its claim to consideration, and in a few years he had wrested from the foreigner the palm of supremacy. Yet, whilst compelling our admiration for these achievements, he has a still greater claim upon our gratitude ; and this for a service rendered by a peculiarity of his genius, which has been sometimes held up to reproach. Jean Goujon undoubtedly had in his sculpture a pronounced leaning towards pictorial treatment and effect, and this pictorial tendency, at a moment when painters were conspicuous by their absence, was invaluable to the proper development of the French artistic movement, for it saved it from becoming purely architectural, under the overshadowing genius of Bullant, Lescot and Philibert de l'Orme. As Monsieur Dimier points out in his exhaustive work on Primaticcio, nothing is more fatal to art than an architectural hegemony. In the artistic hierarchy the painter should dominate, the architect should merely carry out his orders ; and the justice of the contention is illustrated by the achievement of the Italian Renaissance when under the guidance of Raphael and Giulio Romano, by the decadence of art in France at the beginning of the last century, when the ruling spirits were the architects Percier and Fontaine.

To Jean Goujon we owe the introduction of the nude human form into

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French decorative sculpture, and in this respect his influence permeates all succeeding centuries. He is the fountain-head from whom all later French decoration flows ; the patterns and trophies of the age of Louis XIV., the lavish ornament of the Regence, so profuse in the employment of the female form ; nay, even the bronze figures of the Empire, which, though copied from the classical, are, nevertheless, tinged with a faint French colour due to the tradition of Jean Goujon.

We find traces in his work of what appear to be the influences of various masters and various schools. He has been called the Correggio of sculptors, and his conceptions often resemble those of the great Parma Master ; yet the execution is totally different ; for while Correggio's brush seems to caress the voluptuous forms which it depicts, the touch of Jean Goujon's chisel is always hard, and imparts a certain chaste distinction to the nudity of his creations. His drawings for the text of Jean Martin's "Vitruvius" recall forcibly those of Primaticcio. On the Screen of St. Germain l'Auxerrois, and on the Altar at Chantilly he seems to have adapted the style of Michael Angelo to bas-relief. The Evangelists fall into the attitudes affected by the great Florentine, and have something of that heroic grandeur which he knew so well to impart ; yet, as I said before, it is hard to see how Jean Goujon can have had at that time cognisance of any of the works of Michael Angelo, with the exception of the Slaves of Ecouen.

In the bas-reliefs of the Fontaine des Innocents Jean Goujon rivals the antique, and here the resemblance has without doubt been reached unconsciously ; it is the outcome of the Greek feeling which was within him. The diaphanous draperies of his Naiads, which, while defining the graceful contours of their limbs, seem but to enhance the impression of virginal modesty, recall those of the Victories which adorn the shrine on the Acropolis, where the laurel-crowned Goddess herself had folded her wings

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and taken up her everlasting habitation. There is something eminently Greek, too, in the discretion of the movement, which is hardly more than suggested, in the perfect adaptation of the figures to the spaces they were to occupy, to the structural lines which they were destined to adorn.

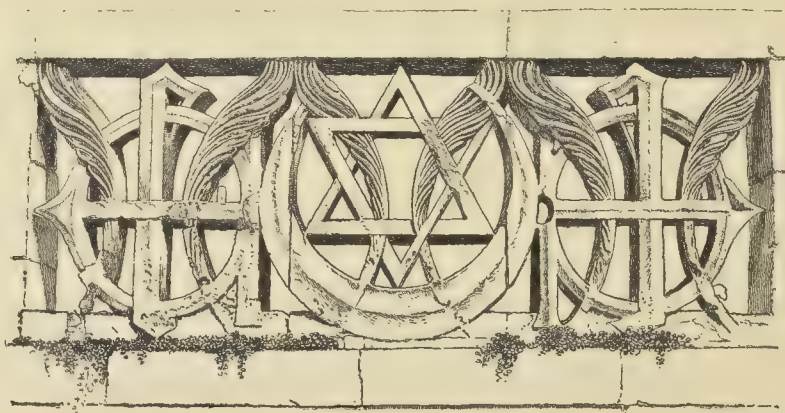
But besides these similarities of technical treatment, conscious or unconscious, there is in the spirit of Jean Goujon's work something which evokes the spirit of another great Italian who had visited the Court of Francis I. Leonardo da Vinci has been described as representing on his canvases "the false God of all the Ages," and the figures of Jean Goujon convey something of the same haunting and elusive mystery. There is nothing sensual in the nakedness of his women, but they seem fraught with a danger far more subtle, with some cold immortal fascination which, while mocking the desire of the mortal, might lure him to his destruction.

It seems hard to realise that these weird, bewitching Sirens, these pagan Goddesses and spirits of the floods, are the creations of a Huguenot. Such a thing could never have happened in England or in Germany; but we must remember that Goujon was above all things French, and that he, moreover, strongly reflected the spirit of the age in which he flourished. In the presence of the great artistic upheaval, Catholic and Huguenot were one; they revelled equally in the sunshine of the Renaissance, they were equally enthusiastic in their *culte* for the classical: yet it is interesting to note that in all the work which Jean Goujon executed for Catholic churches there is no instance of a statue of the Virgin or of Saints, and that he has always confined himself to the representation of the Christian virtues, or to Biblical figures sacred to Catholic and Huguenot alike, such as the Apostles or the Evangelists.

Freedom, grace and distinction—these were the hall-marks of the French Renaissance, and their stamp is indelibly affixed to Jean Goujon's productions one and all. He did not hesitate to portray the female form in

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absolute nudity, yet the voluptuous curves were tempered with a refined severity, the whole composition was pervaded with an air of nobility which rendered impossible any impression of coarseness or licence. He was graceful rather than heroic—distinguished rather than bold; yet, when needs be, none could attack more vigorously than he, and the unerring touch of his chisel gave to his decoration the sharpness almost of the goldsmith's work. He possessed pre-eminently the sense of balance and proportion, the inheritance of France from Greece, and, as already stated, he also possessed that essentially Greek perception of the treatment necessitated in relief and sculpture by the elevation at which work was to be viewed. Though his knowledge of anatomy may sometimes be at fault, though he may occasionally fail in the modelling of the human form, yet he will always remain the Master who since the great Greek days has excelled above all others in the reproduction of feminine grace and distinction in their highest expression: his nymphs and goddesses will ever command admiration in the future as they have in the past, for theirs is the true beauty born of the absolute purity of line, the perfection of taste.



LIST OF THE ABSOLUTELY AUTHENTIC
WORKS OF JEAN GOUJON

Two marble columns supporting the organ of the church of St. Maclou at Rouen, on the right and left of the porch on entering.

The left-hand gate of the church of St. Maclou.

The bas-reliefs for the decoration of the Screen of St. Germain l'Auxerrois, now in the Louvre.

The Victory over the chimney-piece of the Salle des Gardes at Ecouen.

The Altar at Chantilly.

The illustrations for Jean Martin's translation of "Vitruvius."

The bas-reliefs and sculptural decoration of the Fontaine des Innocents.

The bas-reliefs adorning the entrance of the Hôtel Carnavalet, also the series of satyrs' heads on the keystones of the arcades of the courtyard.

The Fountain of Diana from Anet, now in the Louvre.

The internal decoration of the chapel at Anet.

The portico of Anet, now in the courtyard of the École des Beaux Arts.

The bust of Diane de Poitiers, now at Versailles.

The Tribune of the Caryatides, in the Louvre.

The decoration of the "Escalier Henri II.," Louvre.

The *œils-de-bœuf* and decoration of the Henri II. façade of the Louvre.

The groups for the pediments of the façade now placed over the entrance to the Egyptian and Assyrian collections, Louvre.

WORKS WHICH MAY FAIRLY BE ATTRIBUTED
TO HIM

The central gate and gate of the left transept of the church of St .Maclou and the fountain on the left side of the church.

Two angels or figures of Fame carved on the wooden doors leading into the chapel at Ecouen.

The small bas-relief of Diana and the stag at Anet.

The handle of the hunting-knife at Anet.

The small circular fountain in the garden at Anet.

To his inspiration and design may be attributed the whole scheme of external decoration of the Henry II. portion of the Louvre, and also the external decoration of the courtyard of the Hôtel Carnavalet.

APPROXIMATE CHRONOLOGICAL TABLE OF
JEAN GOUJON'S LIFE AND WORK

1541-1542. He was working at Rouen, at the church of St. Maclou, and in the Cathedral.

1544. He carved the bas-relief for the Screen of St. Germain l'Auxerrois in Paris.

Between 1544 and 1547, the year of the publication of Jean Martin's translation of "Vitruvius," he was employed at Ecouen.

1548-1549. He was engaged in Paris on the decoration of the Fontaine des Innocents.

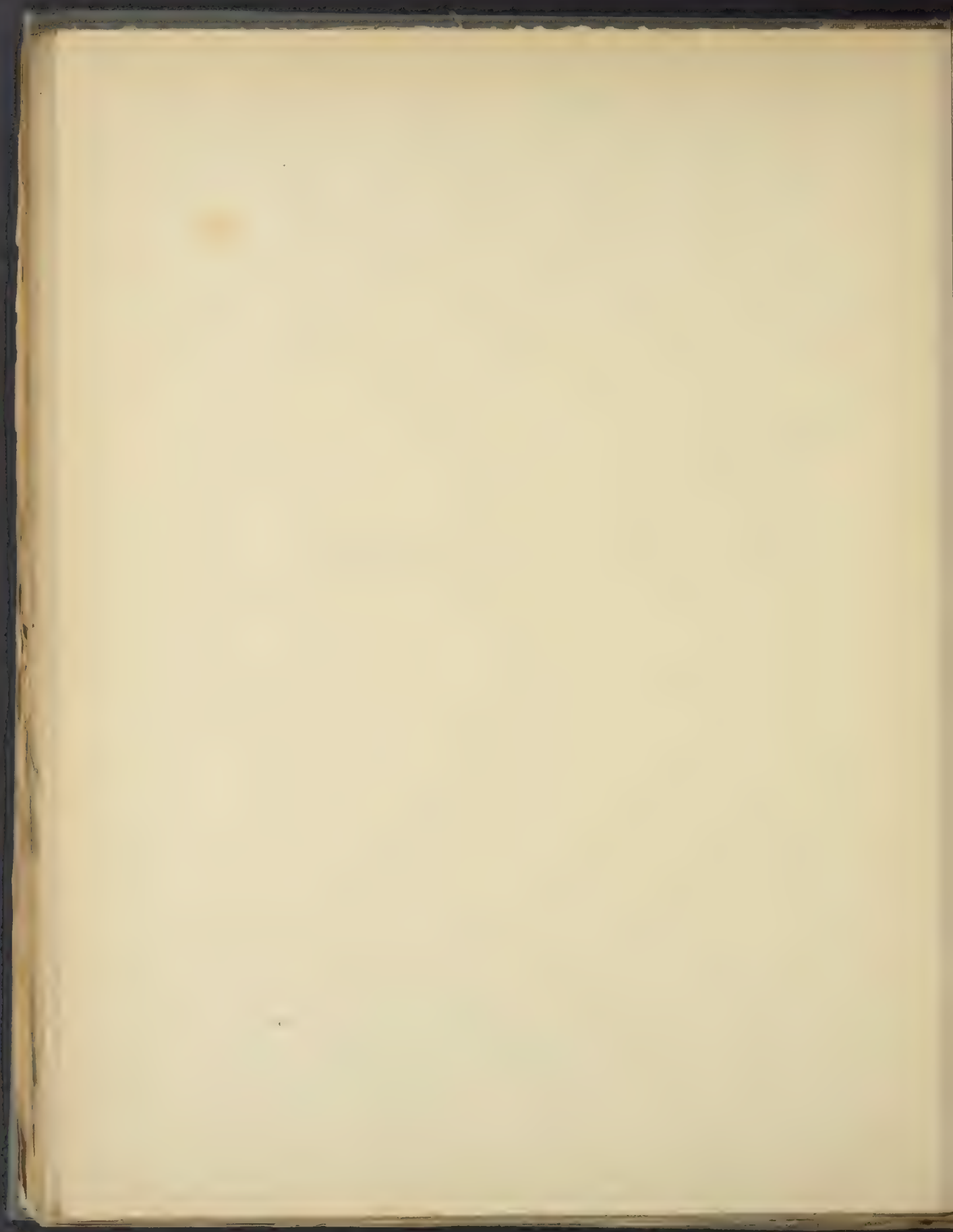
1550. He decorated the Hôtel Carnavalet.

1550-1562. He was employed by the King and Diane de Poitiers indiscriminately in the decoration of the Castle of Anet and of the Louvre.

1562. He left Paris, and died at Bologna between 1564 and 1568.



APPENDICES



ESCOUAN

CE lieu est assis en France, à cinq lieuës de Paris, à trois lieuës de saint Denys, et entre saint Denys et Lufarche, qui est à sept lieuës de Paris ; et tous ces lieux font une ligne droite partant du centre de Paris. La maison est bastie sur une tertre, ayant sa veüe et beau regard sur le val tirant audit Lufarche. De l'autre costé vers Paris est une montaigne couverte de haulte fustoye, qui empesche en partie la beauté du val devers Paris. Ce bastiment consiste en quatre grands corps de logis, la court au milieu, ayant fossez sur trois costez, une terrasse sur l'autre, laquelle descouvre vers le bourg. Au pied d'icelle est un ieu de paulme, avec deux petis corps de logis au deux bouts d'iceluy. Au pied du bastiment, et de la terrasse d'un costé, est un iardin, lequel au temps que ie fus voir le lieu pour en prendre les desseins, n'estoit encor parachevé. Entre le bastiment par le dehors, et le fossé a les trois terraces de trois à quatre toises de large qui circuissent le bastiment. Icelles terraces se viennent rendre à la grande cy-dessus dite, lesquelles sont pavées bien richement, ayant perapel de trois pieds de hault regnât entour icelles, et le fossé, ce Perapel servant d'appuy, quand on regarde des terraces dans le fossé. La court est si richement pavée, qu'il ne s'en trouve point qui la seconde Des quatre corps de Logis circuissans la court, les trois servent à commoditéz de salles, chambres, et autres membres, le quatrième corps estant une gallerie. Les faces tant de la cour que du dehors, sont richement faictes, comme apparoit par les elevations que vous en ay desseigneës. A l'une des faces d'un des corps dās la court y a deux niches, lesquelles sont deux figures de captifs de marbre blanc, un peu plus grand que le naturel, de la main de feu Michel Ange, estimees des meilleures besongues de France pour le regard de l'œuvre, et non sans cause. Feu Monsieur le Connestable fait bastir ce lieu : maintenant madame, veufve de luy, y a faict sa demeure.

Jacques Androuet du Cerceau, Les plus excellents Bastiments de France. M.DLXXV.

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ANET

Ce lieu est assez reconnu pour estre des belles places de France. Il est au païs du Perche en Normandie, comme au milieu de quatre villes, à scavoir, Dreux, Evreux, Montfort et Meulan. Joignât et prochain ce lieu est petite riviere, dicté Dure. Le bastiment est assis en une plaine, et est accommodé de tout ce que besoin est pour rēdre un lieu parfait, tant d'un Parc, bois, canaux, que de tout ce qui est nécessaire. Feu, Madame la Duchesse de Valentinois l'a fort enrichy de bastimens et d'autres beautez, cōme verrez par les plans et élévations. La principale court est fermée de corps de logis en tous costez ; dont à main dextre de l'entrée est une chapelle ronde avec son Dome dessus, bien accoustiée et digne d'estre veuë, pour la bonne ordonnance dont elle est faite. Aux costez de la court principale, et outre les corps de logis à dextre et à fenestre par le dehors, sont deux courts, une de chacun costé, fermées partie de bastimens, partie de murailles. A la court fenestre y a une fontaine de belle ordōnance de laquelle je vous ay voulu faire dessein. Derrière le logis seigneurial y a une terrasse à la haulteur du rez de terre de la court principale, de laquelle terrasse l'on contemple le Jardin, qui donne beauté d'estre veu sur icelle. D'icelle terrasse l'on descēd au Jardin, et au dessous d'icelle y a une gallerie voultee. Le jardin est de bonne grandeur, et richement accoustré de galleries à l'avirō, dont les trois costez, sont tant en arcs qu'ē ouvertures, carrées, le tout rustique, que donne au jardin un merveilleux exlat à la veuë. Le jardin est garny de deux fontaines bien prinſes, et assises, à cause qu'il est plus large que profond. Derrière iceluy sont deux grandes places servātes comme de Parc, separez d'ensemble toutesfois, le tout clos. Icelles places, sont rēplies comme par parquets, les uns de prez, les autres de taillis, autres de bois, de garennes, d'arbres fruitiers, viviers et iceux parquets sont separez par allées et entre chacune allée et parquet en une partie sont canaux. La haironniere est comprise en ces places. Aussi l'Orangerie, en laquelle est un bastiment bien plaissant, les vollieres à oyseaux aussi un bastiment ioignāt le jardin, auquel est practiqué une salle fermée d'une cave, en ordre d'une demie-circonference. En somme, tout ce qu'on désireroit pour rendre un lieu parfait, est là sur le derriere ; et hors d'icelle place est un Hostel Dieu, avec un logis bien basti, et prochain iceluy passe laditte riviere de Dure. Joignant le bastiment sur le devant y a une assez belle grande place, de laquelle lō va au bourg. Depuis quelque temps a esté faite à main fenestre, hors la closture des bastimens et jardins : une chapelle Moy y estāt, me fut dict qu'elle avoit esté faite pour mettre la Sepulture de Madame la Duchesse : dont ayant recouverte l'ordonnance d'icelle sepulture, ie la vous ay voulu mettre en dessein.

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LE CHASTEAU DU LOUVRE

Ces desseings figurent et representent le Chasteaux Royal du Louvre, renommé par toute l'Europe, auquel les Roys de France ont de tout temps fait leur principale demeure, estés en leur ville de Paris, capitale de ce Royaume. Il est assis ioignant les murailles de la ville, du costé d'Occident, au long duquel passe la riviere de Seine ; et seruoit anciennement plustost de forteresse, que de logis Royal. Au milieu de la court y auoit autrefois une grosse tour ronde, pareille à celle qui est à la Conciergerie du Palais de laditte ville, destinée entre autres choses pour mettre et ferrer les deniers et finances du Roy. Mais d'autant qu'elle occupoit partie d'icelle court, et offusquoit l'interieur du logis, par le commandement du feu Roy François premier, elle fut demoli et rasée : et peu apres commencé le bastiment de la face, où de present sont les grandes salles du premier et deuxiesme estage, regardont la porte et entrée ; au coing duquel est le grand escallier, servant de passage pour aller aux offices de cuisine, hors le Chasteau. Ceste face de maçonnerie est tellement enrichie de colonnes, frises, architraues, et toutes sortes d'Architecture, avec symmetrie et beauté si excellēte, qu'a peine en toute l'Europe ne se trouuera la secōde. A l'autre bout, du costé de la riviere, il y a un fort grand paviillon, merueilleusement beau et commode pour le logis de Sa Majesté. Le tout commencé, ainsi que i'ay dit, du viuant du feu François, et paracheué par le Roy Henry son fils, sous l'ordonnance et conduite du Seigneur de Clagny. Ce que le Roy Henry se trouuât grandement satisfait de la veüe d'une œuvre si parfaite, delibera la faire continuer es trois autres costez, pour rendre ceste court nom pareille. Et ainsi par son commandement fut commencé l'autre corps de bastiment depuis le susdit Pauillon, tirant le long de la riuière lequel a esté poursuivi par les Roys François second, et Charles neufiesme, dernier decédé, ses enfans, ou plustost par la Royne leur mere, iusques à l'endroit, où sera assis un autre escallier, pour servir audit corps de logis. Davantage ont esté par ladite dame encommencez quelques accroissemens de galleries et terraces, du costé du Pavillon, pour aller de là au Pallais qu'elle a fait construire et édifier au lieu appelé les Tuilleries. Quant au vieil édifice, il est demeuré en ce qui reste, en son entier iusques à present. Durant toute fois ie n'ay fait aucun plan icy, pour l'espérance que i'ay, qu'avec le temps, l'œuvre nouveau se paracheuera. Me cōtentant d'auoir représenté celui des susdits premier et second estages neufs, avec les desseins et elevations de ce qui est debout, et de certaines pièces les plus remarquables, comme le Tribunal, etc.

JEAN GOUJON

Title-page of Jean Martin's translation of "Vitruvius," illustrated by Jean Goujon :

ARCHITECTURE

OU ART DE BIEN BASTIR

DE

MARC VITRUVÉ POLLION AUTEUR

ROMAIN ANTIQUE MIS DE LATIN EN FRANÇOYS, PAR

JAN MARTIN

SECRETAIRE DE MONSIEUR LE CARDINAL DE LENONCOURT

POUR LE ROY TRES-CHRESTIEN HENRI II

À PARIS

AVEC PRIVILEGE DU ROY

OU LES VEND CHEZ JACQUES GAZEAU, EN LA
RUE SAINT JACQUES A L'ESCU DE COLOUGNE

M.D.XLVII

Bbli. N^o V. 326.

JEAN GOUJON

Jean Goujon's Notice to readers at the end of Jean Martin's "Vitruvius" explaining his illustrations.

SUR VITRUVÉ

JAN GOUJON, STUDIEUX D'ARCHITECTURE AUX LECTEURS SALUT

Vitruve dict, mesſeigneurs, et pluſieurs Autheurs antiques et modernes le conferment, qu'entre les autres Sciences requiſes à decorer l'Architectüre, ou art de biē baſtir, Geometrie et Perſpective ſont les deux principales : et n'eſt aucun digne d'eſtre eſtimé Architecte, ſ'il n'eſt prealablement bien inſtruit en ces deux. Qu'il ſoit vray, nous en avons eu l'expériēce par noz predeceſſeurs de bōne mémoire aſavoir Raphaël d'Urbain (qui a eſté perfect en l'art de Paincture), André Mantegne, non inférieur en ſon temps, Michel-Ange, Antoine Saugal, Bramant, et aſſez d'autres excellens hommes, leſquelz ne voulurent jamais entreprendre à conduire aucun ouvrage d'Architecture, qu'ilz ne fuſſent toute œuvre, bien entendans icelles deux ſciences. Ce que ſentans avoir acquis par travail et exercitation continuele, ilz ſe ſont tout curieusement delectez à pourſuyvre ce noble ſubiect, que leur immortele renommee eſt eſpandue parmy toute la circonſerence de la Terre. Et encores pour ce jourd'huy avons-nous en ce Royaume de France un meſſire Sebaſtien Serlio le quel a aſſez diligemment eſcrit et figuré beaucoup de choſes ſelon les regles de Vitruve, et a eſté le commencement de mettre teles doctrines en lumiere au Royaume. Toutesſois i'eū congnois pluſieurs autres qui ſont capables de ce faire, neantmoins ilz ne ſ'en ſont, encores mis en peine : et pourtant ne ſont dignes de petite louange. Entre ceulx ce peut compter le ſeigneur de Clagny pariſien, ſi faiēt auffi maĩſtre Philibert de l'Orme, le quel aſſez ſuffiſamment a cōduiēt un edifice que monſeigneur le Cardinal du Bellay a faiēt faire en ſon lieu de ſainēt Mor des Foffez lez Paris. Et cōbiē que pour le preſent ie ne m'amuſe à en nommer d'avātage, ſi eſt ce que ie le pourroye bien faire : mais ie m'en deſiſte tout a propos pour eviter prolixité, vouldont retourner à la déduction d'icelles Geometrie et Perſpective, qui me faiēt dire de rechef que l'homme privé de leur intelligence, ne ſauroit fort à grand peine entendre le texte de Vitruve : Et à la verité la congnoiſſance que Dieu m'en a donnée, me faiēt enhardir de dire que tous hommes qui ne les ont point eſtudiées, ne peuvent faire œuvres dont ilz puiſſent acquérir gueres grande louēge, ſi ce n'eſt par quelque ignorant, ou perſonnage trop facile à contenter. A ceſte cauſe, i'ay toujours deſiré faire veoir

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au Monde le profit qui en peut succéder et rēs graces infinies à la bonté divine qui m'a dōné l'accomplis'ement de ceste mienne volonté, l'effēt de laquelle pourra faire entendre aux studieux, si par le passé y a eu quelzques fautes en l'intelligence du texte d'icelluy Vitruve, par especial en la formation d'aucuns membres de maçonnerie, chose qui est procédée par la mauvaise congnoissance qu'en ont eut noz maîtres modernes, laquelle est manifestement approuvée par les œuvres qu'ilz ont cy devāt faictes, d'autāt qu'elles sont desmesurées, et hors de toute symmetrie : mais pour couvrir leur ignorance, ilz se veulent armer de Vitruve, qu'ilzn'ont iamais bien entendu. Pour rendre donc bonne déclaration de mes figures, ie me suis delibéré d'en faire ce petit discours, et en spécifier les particularitez assez au long, et par le menu.

Quand nostre dict Autheur Vitruve veult que l'Architecte ne soit ignorant de Scenographie, c'est à dire Perspective, cela est afin qu'ou les effences materiales seront fort esloignées de l'œil, il face croistre et aggrandir leurs membres : car autrement s'il les tenoit pareilz aux proches de la veuē, elle en demoureroit offensée, et ne pourroit discerner ce qu'elle apporteroit en ses obiectz. Certainement elle m'a faict pourtraire la figure que vous trouverez au Trenteneufieme feuillet, laquelle servira pour faire considérer les lieux d'où l'on pourra et devra regarder un bastiment, si l'on veult bien iuger de ses particularitez, et congnoistre si elles correspondent à la deux symmetie : car s'il estoit que toutes proportions feussent esgales tant hault que bas, il y auroit souvent de merueilleuses difformitez, et qui rendroient la marque d'une maison mal agreable, ou elle doit attirer à foy les regardans. Si est ce que quand le bastiment se faict en quelque rue estroite, ceulx qui le veulent contempler, n'ont le moyen de reculler pour le veoir de plus loing ; parquoy en ce cas fault user d'une proportion discrète, aultre que si estoit en plain champ d'ou il se peult examiner de toutes pars. A ceste cause il est besoing de prendre garde à contenter l'organe de la veue, pour ce mesurement qu'elle est maintes fois abusée par les faillies et foriettures des membres dont l'on enrichist les bastimens, chose qui a faict dire à nostre Autheur Vitruve, que toutes Frizes quand elles sont taillées d'ouvrage en demy bossē ou de relief, doivent estre plus larges d'une quarte partie que leurs Architraves, autrement si la besongue estoit tant fait peu haulte, on n'y verroit comme point la taille, et en feroit la despenſe inutile. Si donc un Architecte fait user comme il apportient de ceste industrie, il rendre tousiours ses membres gracieux, et ne fera rien où l'on ne prenne plaisir. La figure demonstrative de ceste chose se trouvera au Quarantieme feuillet ensuyvant. Et ce qui m'a donné occasion de la faire, est pour induire tous ouvriers à se munir d'icelle Geometrie et Perspective,

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sans lesquelles ilz ne vont jamais qu'a tasts, et ne sont rien de hardiesse, ne qui sente ouvrage de maistre ; ains se causent honte et vitupere envers ceulx qui entendent l'art, et ont usent comme il est requis.

Nous avons par cy devant tousiours accoustumé en la formation des chapiteaux de Corinthe, de ne les faire en rien plus haultz qu'est large le diamètre de la colonne par son affiette, encores compris en ce leur tailloer ou couverture. Et à la vérité il se lit dedans le texte d'icelluy Vitruve que cela soit observé ainsy. Toutesfois ce n'est pas l'advis de plusieurs bons maistres modernes, mais afin de contenter tout le monde, j'en ay bien voulu designer une figure correspondante à ses paroles et la trouverez au Cinquantieme feuillet, puis au dessouls en pourrez veoir une autre qui excède ceste mesure de toute l'espoisseur du susdict tailloer, et laquelle est selon l'intention des bons maistres, disans que nostre Autheur a tousjours esté corrompu en cest endroit, par la faulte et ignorance de ceulx qui ont escrit les plus vieulx exemplaires sur quoy son œuvre a esté imprimée. Si est ce que toutes les autres proportions d'iceulx chapiteaux se concordent ; considéré que l'ordre des premieres feuilles monte tousjours à une tierce partie du vaisseau, le second à une autre, et la volute faict le reste par ainsy n'y a de difference sinon ladicte espoisseur du tailloer adjoustée plus que le diamètre.

Il y en a encores un autre au Cinquantieme et unieme feuillet, dont la liziere figurée au hault du vaisseau surquoy posé le tailloer n'est si grande que des deux autres, et ie l'ay ainsy voulu faire tout expres, à raison que plusieurs Architectes veulent dire que cela luy est donné pour beauté et que le vaisseau en est plus esgayé, mesures que les volutes s'en tournent de meilleure grace. De ma part je suis bien asseuré que ces chapiteaux sont mesurez comme il fault, parquoy ne m'estendray plus avant à en écrire, ains remettray le surplus au texte de Vitruve, qui peult suffire en cest endroit.

Toutes les quantitez et mesures des chapiteaux Ioniques sont bien cōprises dedās le texte, et n'y ay trouvé aucune erreur ; mais bien me semble que le circūvolutiō ou tournoyemēt de la Volute autremēt Limace, n'est assez claiemēt expliqués à l'occasiō de quoy i'ē ay faict une figure mesurée de poict en poict, par laquelle pourrez cōgnoistre que noz modernes ont tousiours failly à la faire iusques à present, veu qu'ilz ne la tournoient en rōndeur de Lymace, ains escale, et afin de ne frauder personne de sa deue louenge, ie confesse qu'homme ne l'a point faicte selon l'entente de Vitruve fors Albert durer peintre qui l'a tournée parfaitement bien, et ce que monsieur Philander en a faict en ses annotations Latines, a esté pris sur icelluy Albert mesures, afin de

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prouver mon dire, vous trouverez l'ouale et la plus ronde aux Trente sept et Trente huitieme fueilletz de ce livre, chose qui vous doit contenter.

J'ay faict aussi une figure du chapiteau de Corinte, despouillé de tous enrichissemens, pour monstrier comment il est exprimé dedans le texte de Vitruve, deduisant la grosseur de son vaisseau et l'application du tailloer.

Encores pour faire que plus facilement on congnoisse la faillie de ses cornes, i'en ay bien voulu pourtraire le plant, et le proportionner selon la reigle de Vitruve, mesurement presenter les lignes servâtes à tirer son arfon pour la câbrure du fusdict tailloer, et faire veoir de quele grosseur doit estre la Roface ou fleur d'Acanthe, sortant de son milieu en toutes ses quatre faces. Ladicte figure est au Cinquantieme fueillet.

J'ay pareillement mis une base soulz ledict chapiteau pour donner à entendre que le Plinthe ne doit excéder la faillie des cornes de son chapiteau : et l'ay formee de membres Doriques, pour aultant que ceste la peult servir à toutes colonnes, réservé à l'Ionique, et à la grosse Tuscane : mais afin qu'il ne soit trouvé que i'aye oublié à faire celle qui appartient à la Corinthienne, ie l'ay bien-voulu mettre en grand volume auprès de l'autre, comme vous pourrez veoir en la figure qui est audit Cinquantieme fueillet.

La proportion du chapiteau Dorique est bien exprimé dedans le texte de Vitruve, et tous ses membres suffisamment declarez : mais pour ce qu'un iour fut communiqué à messire Sebastien Serlio une figure que i'en avoie faicte, et qu'il trouva que elle estoit bien selon la reigle de l'auteur, si ne se peut il tenir de dire que le vaisseau de la balance ne devoit estre tiré d'un seul poinct, à cause qu'il seroit trop rond, et ne se montreroit pas assez doux, cela me fait accorder à son dire : neantmoins qu'il n'en soit rien dit au texte, et pour oster les lecteurs hors de peine i'en vouldus faire toutes les differēces des chapiteaux Doriques, lesquelz vous trouverez aux Cinquâte-quatre, Cinquante-cinq, Cinquante-six, et cinquante-septiesme fueilletz de ceste œuvre afin que les ouvriers puissent asseoir leur iugemēt la dessus, et prēdre celluy qui plus beau leur semblera.

Au regard de la grosse Tuscane ie l'ay figurée ainsi comme elle est entendu en Vitruve et la pourray veoir au Quarēte-fixieme fueillet mais je ne me veuil arrester à vous deduire les proportions de ses membres, pour ce qu'elles sont assez amplement spécifiées par nostre Auteur.

Quant est du chapiteau Latin ou composé, je l'ay faict ainsi que le Texte me l'a donné à entendre, excepte que j'ay formé une de ses moytiez selon l'intelligence

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de Vitruve, et l'autre ainſi que d'aucuns maîtres veulent dire qu'il entendoit choſe que j'ay faiçte afin d'en laiſſer le iugement aux ouvriers, ſpécialement à ceulx qui peuvent entendre l'eſcriture, et diſcerner ſi elle eſt bien ou mal, quand ilz en verront la figure au Quarante et huitieme feuillet.

Les feuilles dont doivent eſtre enrichiz noz chapiteaux Corinthiens et compoſez, ſe trouveront au feuillet Quarante-neufieme. Celles d'Acanthe ou Branque Uſſine ſe doivent appliquer ſur iceulx Corinthiens, et celles d'Olivier, et de Laurier donner aux Latins, autrement compoſez.

Conſidéré que les proportions des Cinq Ordres des Colonneſ ſont aſſez manifeſtement deduites dedans le texte de Vitruve, il me ſemble que ce ſeroit ſuperfluité d'en eſcrire : parquoy je m'en deſiſteray, vous remettant aux figures que j'en ay faiçtes, leſquelles verrez du Trente quatre et trente-cinquieme feuilletz, ou pareillement trouverez leurs piedeaſtalz, baſes, chapiteaux, et autres membres qui poſent deſſus, le tout meſuré ſelon ce qu'il doit eſtre.

En la cornice Dorique figurée au Cinquante ſeptieme feuillet, ie vous ay mis les quantitez, afin que la puiſſiez entendre, parce qu'elle n'eſt de prime face entendible, meſurement en ce qui concerne les proportions qui ſe doivent garder pour aſſoir leſ Tryglyphes et Metopes : mais je penſe que mon travail vous pourra ayder en cela.

Je vous ay ſemblablement pourtrait un Frontiſpice Dorique, lequel eſt au feuillet Cinquante deuxieme et eſt ainſi faiçt certainement comme il eſt entendu au Vitruve. Specialement la Friſe que j'ay faiçte de ce meſure ordre, afin que prenez garde à la quantité des Métopes et Triglyphes. D'avantage les petiz piedeaſtalz que les Grecz nomment Acroteres, ſituez ſur le Frontiſpice, ſont ſelon la règle de Vitruve, qui veult que ceulx des extremittez n'ayent en hauteur finon la moytié de l'arc ou platſon du tympon mais que celluy de deſſus la poinçte, ayt une huitieme partie de plus, et auſſi l'ay ie faiçt ainſi.

Maintenant vous convient entendre que les Cornices, Friſes et Architraves que j'ay faiçt tout de l'ordre Tuſcan, que Dorique, Ionique, Corinthien et Compoſé, leſquelz vous trouverez devant les paſſages ou noſtre Autheur en parle, ont tous leurs mēbres proportionnez ſelon le contenu de ſon texte : car je n'ay en aucuns lieux abuſé de licence volontaire : mais encores vous veuille bien adviſer que toutes les proportions des Cornices proviennent et ſe tirent des Architraves : et entre autres choſes la face ou liziere eſtant au mylieu d'iceulx Architraves, correſpond à une des faces de la diçte Cornice où les dentelures ſont figurées et taillées ; choſe

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qu'il fault bien observer, encores qu'en aucunes Cornices y ayt parfoys des manfoles ou consolateurs : et en ce cas est requis prendre garde que l'on n'y face des dentelures ou canaulx, car ce seroit directement contrevenir aux preceptes de nostre Vitruve qui le defend expressement.

Les formes de toutes icelles Cornices ont esté par moy mises en grand volume, afin que les ouvriers puissent facilement prendre dessus les grandeurs et grosseurs dont ilz pouront avoir affaire : et semblablement leurs faillies, mesures à ce que l'on puisse trouver sans grande peine que mes figures se conforment au texte.

Il n'est ia besoing d'escrire des autre colonnes, considéré que nostre Autheur en a dict tout ce qu'il fault, pour planter au devoir toutes colonnes selon les Cinq ordres de bastimens, tant sur les frontz que devers les costez, au moyen de quoy chacun pourra bien aysément congnoistre comment se doit conduire ordre dont il se vouldra servir.

Au regard des portaulx, ouvertures ou lumières, mon advis est que le texte de Vitruve n'est gueres facile à entendre, mesurement en ce qu'il dict estre convenable que l'Architrave, Frize et Cornice doivent pencher de certaine quantité ; et pourtant j'en ay bien voulu faire une figure, laquelle vous trouverez au feuillet Quarante deuxieme, et servira pour vous donner à entendre le texte : mais il fault bien que celluy qui en vouldra faire son proffit, et mettre la main à l'œuvre, ne soit ignorant de Perspective : autrement il ne fera chose qui soit bonne, si ce n'est par accident et non par art.

Pour les proportions du corps de l'homme, vous en avez suffisante declaration dedans le texte au feuilletz Vingt-sept, Vingt huit et Vingt neuf, ou vous trouverez les figures que j'en ay faictes correspodantes à l'intention de l'Autheur parquoy n'en repeteray autre chose, pour autant que le langage superflu est ennuyeux à toutes gens de bon entendement.

Or vous ay escrit ce que j'ay entendu des membezrs d'Architecture selon les regles de Vitruve, et que Dieu m'en a donné l'intelligence. Toutesfois je supplie estre excusé si aucune chose se trouve oubliée : mais Dieu aydant vous me trouverez avoir suivy la vraye intention de Vitruve, et aux lieux ausquelz il a esté mal entendu par aucuns maistres, je l'ay bien voulu donner a entēdre et declarer selon que mon petit et debile entendement la peu congnoistre et comprendre.

FIN.

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Report addressed to the Minister of the Interior by Alexandre Lenoir, Director of the Musée des Monuments français, relative to the employment of a portico of the Château of Anet, which he proposes to restore and utilise for the entrance to the said Museum:

VENDEMIARE, AN VIII.

L'origine du château d'Anet, situé au bord de l'Eure, est fort ancienne ; une charte, datée de 1169, nous apprend que Simon d'Anet, alors seigneur de ce bourg, donna la paroisse de Rouvres, située à cinq kilomètres en deçà, à l'abbaye de Bec-Helvin, qu'il avait particulièrement affectionnée : et près du château, qui existe maintenant, on voit encore des vestiges de l'ancienne demeure de Simon d'Anet.

En 1209, cette possession passa dans d'autres mains ; et ce ne fut qu'en 1318 que Louis, Comte d'Evreux, fils de Philippe III., et frère de Philippe le Bel, obtint ce monument d'Antoine de Turenne.

Vers 1340, Charles le Mauvais, Comte d'Evreux et Roi de Navarre, possesseur d'Anet, s'en retira et fit construire un château fortifié de tours : une partie de ce bâtiment se voit encore aujourd'hui telle qu'il l'avait fait élever. Charles V., qui le soupçonna de l'avoir fait empoisonner, fit démolir les fortifications qui l'entouraient.

Charles VII., reconnaissant des services que lui avait rendus Pierre de Brézé, en chassant les Anglais de la Normandie en 1444, lui donna le Château d'Anet et autres lieux avec des redevances. Pierre de Brézé fut tué à la bataille de Montléry en 1465 ; et Jacques, son fils, qui avait épousé Charlotte de France, fille naturelle de Charles VII. et d'Agnès Sorel, souilla cette maison par le meurtre de sa femme, qu'il tua, la nuit, dans un accès de jalousie.

Enfin, Louis de Brézé, son fils, après avoir perdu Catherine de Dreux, fille de Jean de Dreux, sa première femme, épousa, le 29 Mars 1514, la célèbre Diane de Poitiers, fille de Jean de Poitiers, Seigneur de Saint Vallier. L'histoire rapporte que ce dernier ayant conspiré avec le Connétable de Bourbon contre François I^{er}, fut pris à Lyon et condamné à perdre la tête.

Ce jugement lui fit une impression telle, que ses cheveux noirs devinrent blancs en moins de douze heures. L'amour filiale porta Diane au pied de François I^{er} pour implorer la grâce de son père. Ce prince généreux, séduit par la noblesse et par la beauté de cette jeune femme, ne put résister à ses sollicitations.

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Des écrivains ont osé dire que ce souverain exigea, pour prix de son bienfait, que Diane lui fit le sacrifice de sa virginité ; elle pouvait alors avoir 25 ans ; mais rien n'est moins prouvé que ce fait ; et j'aime à croire qu'un noble chevalier, l'ami des sciences et des arts, n'a point souillé sa vie par ce trait odieux. "La plus grande partie de la magnanimité est de pardonner, est la plus grande marque de pusillanimité et de vilité de cœur est la vengeance," disait souvent François I^{er}.

Diane, après la mort de Louis de Brézé, son époux, se retira dans sa maison d'Anet. Cependant sa réputation augmentait ; le caractère fier de cette femme aimable, la sagacité de son esprit, et surtout l'art qu'elle possédait pour manier les grandes affaires, séduisirent Henri II., qui en devint amoureux : elle l'écoula.

L'on comprend aisément que la solitude modeste de Diane ne pouvait plus convenir à l'amante de Henri. Ce prince chargea donc Philibert de l'Orme de construire un palais digne de celle qu'il aimait, et dont il voulait que l'on honorât les talents.

L'architecture et généralement les arts dépendants du dessin avaient faits à cette époque de grands pas vers la perfection. François I^{er}, qui connaissait les ressources que les arts et les sciences amènent dans un gouvernement policé, était parvenu, par ses soins et par de nombreux encouragements, à former des artistes habiles ; et la France, pour la première fois vit éclore tous ses talents : Les Lescot, les Gougeon, les Bullant, les Cousin, les Philibert, les Pilon ; enfin, le protecteur des arts du XVI^{ème} siècle, aidé des conseils de Léonard de Vinci, fit disparaître le goût arabe qui dominait depuis les premières croisades ; et il reçut le nom de "restaurateur des arts et des sciences."

Tout ce que l'art et la galanterie purent inventer, Philibert sut l'employer à propos dans son plan ; et son génie vaste nous a laissé un monument précieux dans son ensemble, riant par sa position, grand par son dessin, et pittoresque par la variété des monuments qu'il a donnés à son architecture. L'illustre Gougeon fut chargé de l'exécution des sculptures, et Jean Cousin des peintures sur verres. Partout on trouve des statues, des bas-reliefs et des chiffres enlacés, exécutés sous la direction du Phidias français : beaucoup sont aussi de sa main. Une vue agréable entoure ce temple consacré à l'amour. C'est ainsi que l'Homère français s'exprime sur le Château d'Anet :

Il voit (l'Amour) les murs d'Anet bâtir aux bords de l'Eure ;

Lui-même en ordonna la superbe structure.

Par ses adroites mains avec art enlacés,

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Les chiffres de Diane y sont encore tracés ;
Sur sa tombe, en passant, les Plaisirs et les Grâces
Répandirent les fleurs qui naissaient sur leurs traces.

(Voltaire, "Henriade," chant IX.)

Lieux charmants, célèbre dans l'histoire et chantés par nos poètes, vous avez perdu tout votre éclat : là, les vieux chênes, dont les rameaux jadis ombrageaient Diane entourée de sa cour, tombent aujourd'hui sous la cognée d'un avide mercenaire ! Et vous, palais dont on admire les corniches et les reliefs, productions aimables de l'étude et de l'art, le marteau d'un manoeuvre va vous anéantir pour jamais ! Mais un ministre, ami des sciences et des arts, entendra la voix de l'artiste conservateur, qui désire arrêter les mains qui peuvent vous anéantir ; il sera écouté, sans doute, et vous servirez encore de modèles à nos élèves.

Le Château d'Anet, après avoir passé de la maison de Vendôme à la maison de Penthièvre, fut vendu, il y a environ trois ans, par le département d'Eure-et-Loir. Les propriétaires de ce château connaissaient bien toute l'importance de leur acquisition : ils s'étaient bien promis de conserver un monument si recommandable ; tel était leur dessein ; mais des revers et des circonstances qu'il ne m'est pas permis de citer, les décidèrent à démolir cette maison, pour remplir les engagements dont ils étaient chargés ; et ce travail est à la veille d'être consommé.

Déjà, de concert avec des généreux propriétaires, j'ai obtenu des morceaux précieux qui avaient été vendus dès les premières époques de la révolution. Ces débris, appartenant au tombeau de Diane de Poitiers, m'ont servi à la composition de ce monument que je viens de restaurer, en réunissant dans son ensemble différents morceaux précieux qui représentent cette femme célèbre, ou qui ont des rapports avec son histoire. On peut en juger dans le musée que je dirige. J'ai obtenu aussi des bronzes de Gougeon, qui décoraient l'une des portes du château ; deux portraits mosaïques et un groupe complet de marbre, de la main de l'auteur de la Fontaine des Innocents, représentant Diane chasserresse, appuyé sur un cerf et accompagnée de ses deux chiens, Procion et Syrius. J'ai commencé la restauration de ce groupe magnifique, que des malveillants avaient brisé, et dont les débris avaient été transportés à cinquante kilomètres au-delà.

Vous voyez, citoyen ministre, avec quelle magnificence Philibert de l'Orme avait établi ce château, et que ce n'est pas sans raison que Voltaire l'a chanté. Si vous voulez seconder mes vues, nous pourrions sauver de la destruction le plus

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beau portique de ce château et plusieurs autres objets intéressants dont je puis disposer ; votre autorisation me suffit, et j'ose croire que vous me l'accorderez, si vous daignez jeter un coup d'œil sur mon projet :

1. Ce portique est celui dont je vous offre le dessin à la suite de ce rapport ; il est composé de trois ordres les uns sur les autres, à la manière du temps ; le style en est pur, les détails précieux et bien travaillés ; les bas-reliefs que l'on voit dans le haut sont bien conservés et ont été dessinés par Gougeon. Il peut se déplacer, ainsi que trente colonnes qui décorent les soubassements du monument ; toutes, ornées de leurs bases et de leurs chapiteaux, sont d'une belle proportion et d'une exécution parfaite. Ces objets, composés par un artiste français dans le siècle de la renaissance des arts, conviennent parfaitement au musée que je dirige.

Je me propose de faire servir ce portique à la façade intérieure du musée des monuments français, donnant dans la première cour et servant d'entrée à la salle d'introduction du dit musée, ainsi que le représente le dessin ci-joint. Les colonnes isolées serviront à faire les portiques des côtés, telles que je les ai placées dans le dessin ; et en entrant par cette porte (d'Anet), le premier objet qui frappera les regards des artistes et des amateurs dans l'intérieur de la salle d'introduction, c'est le tombeau de Diane de Poitiers, élevé sur un piédestal soutenu par quatre nymphes. Tel était mon plan dans son ensemble, lorsque j'ai restauré ce monument.

2. Une boiserie de vingt-neuf mètres, servant de plafond dans la chambre qu'occupait Diane lorsqu'elle recevait Henri. Ce morceau, d'une sculpture rare pour la finesse, ainsi que pour la délicatesse de son exécution, a été dirigé par Gougeon, qui en avait donné les dessins. Mon intention est d'employer ce plafond magnifique dans la chambre sépulchrale que j'ai destinée au tombeau de Henri II., de la restauration de laquelle je m'occupe ; et il me paraît piquant de placer l'effigie de l'amant de Diane sous le toit que jadis les avait réunis.

3. Dans la chapelle, douze figures en pierre de Vernon, travaillées dans le même style.

Tous ces objets précieux, citoyen ministre, peuvent entrer dans la composition générale du musée que j'ai formé ; déjà ils tiennent leur place dans le plan général que j'en ai fait : ces morceaux, du plus beau temps de l'art comme je l'ai dit plus haut, peuvent appartenir à la République, sans bourse délier, en suivant le mode que je vous ai présenté particulièrement sur cette opération.

Je me suis empressé de m'engager affirmativement auprès des propriétaires, dans la crainte de voir détruire ces chefs-d'œuvre. Citoyen ministre, je n'attends plus que

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votre décision pour consommer une opération qui est de la plus grande importance pour le musée des monuments français ; décision que je serais flatté d'obtenir avant la mauvaise saison pour faire charrier à Paris les objets qui sont déplacés.

Toutes ces considérations, citoyen ministre, me déterminent à vous présenter ce plan ; éclairé comme vous l'êtes, il vous sera facile d'en apprécier les avantages ; et je pense que vous ne me refuserez pas votre adhésion puisqu'il s'agit de conserver aux arts des monuments précieux, et que cette conservation ne pèsera en aucune manière sur le trésor public.

Salut et respect,

LENOIR.

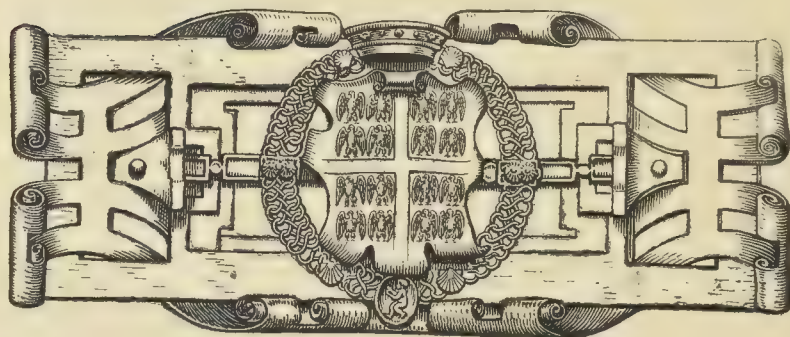
Note on Lord Spencer's portrait of Diane de Poitiers.—Dibdin, in his "Ædes Althorpianæ," makes the following entry : "Diane de Poitiers, by Janet. The original picture. Described in the 'Bibliographical Antiquarian and Picturesque Tour,' vol. ii. p. 478, from which I may be allowed to borrow the description. This highly curious portrait is a half-length, measuring only ten inches by about eight. It represents the original without any drapery except a crimson mantle thrown over her back. She is leaning upon her left arm, which is supported by a bank. A sort of tiara is upon her head ; her hair is braided ; above her, within a frame, is the following inscription in capital roman letters : 'Comme le cerf brait après le décours des eaues ainsi brait mon âme après Toy O Dieu,' Ps. xlii. Upon the whole, this is perhaps the most legitimate representation of the original which France possesses.

"This was written when the picture was in the collection of the late Quintin Craufurd at Paris. On the death of that gentleman, his pictures were sold by auction, and I became the purchaser of this and of a few other articles which have found their way into this noble collection. France, therefore, no longer possesses the treasure in question, which I still continue to think the purest representation of the original, as a painting, which exists. The name of Janet is at the back ; but apparently, not of the time of the artist. There is good reason to think that either Janet or Primaticcio was the artist who executed it."

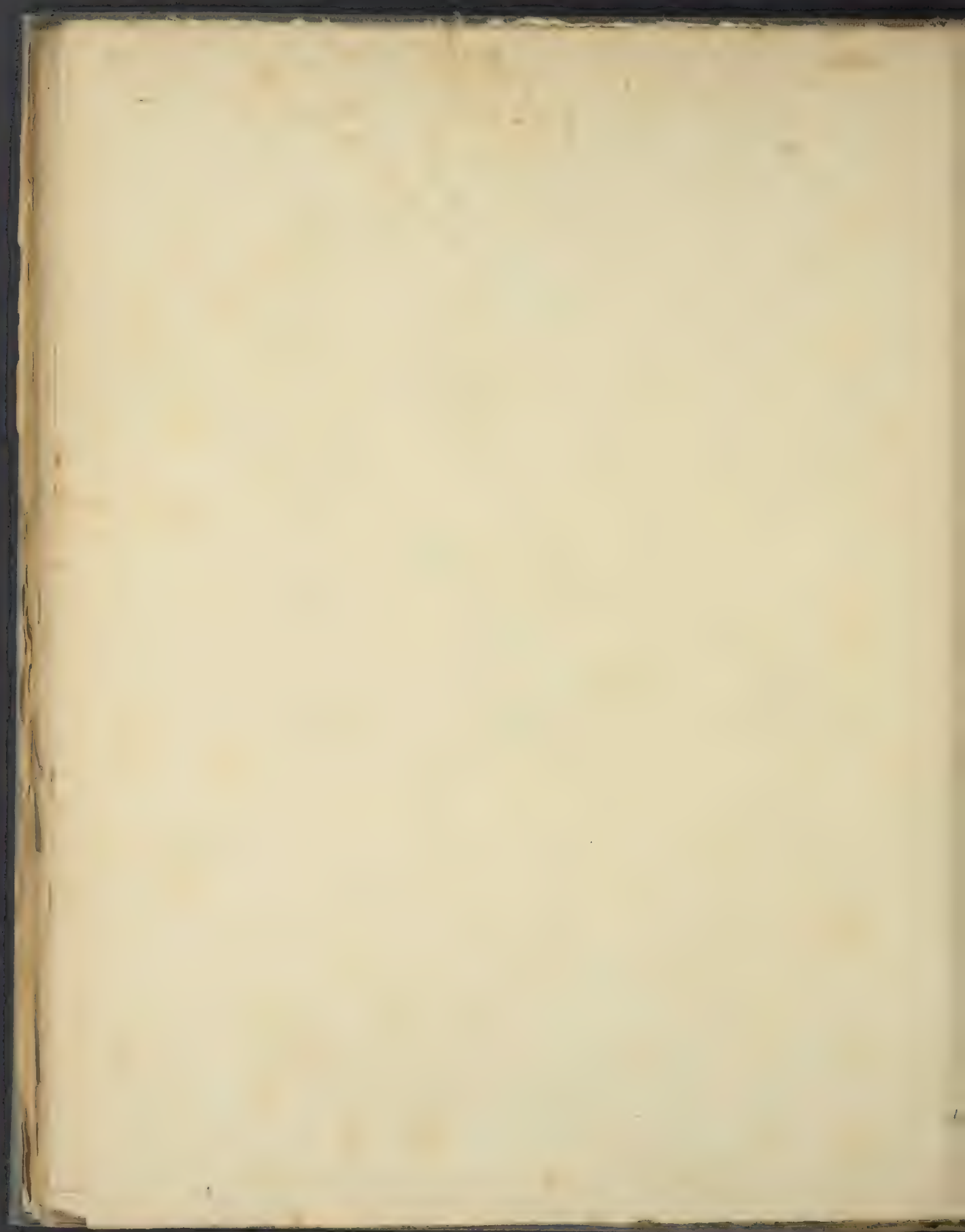
Such is the description given by Dibdin, but there seems no ground for the latter statement. The portrait bears no resemblance to Janet's work, and M. Dimier does not believe that Diane was ever painted by Primaticcio.

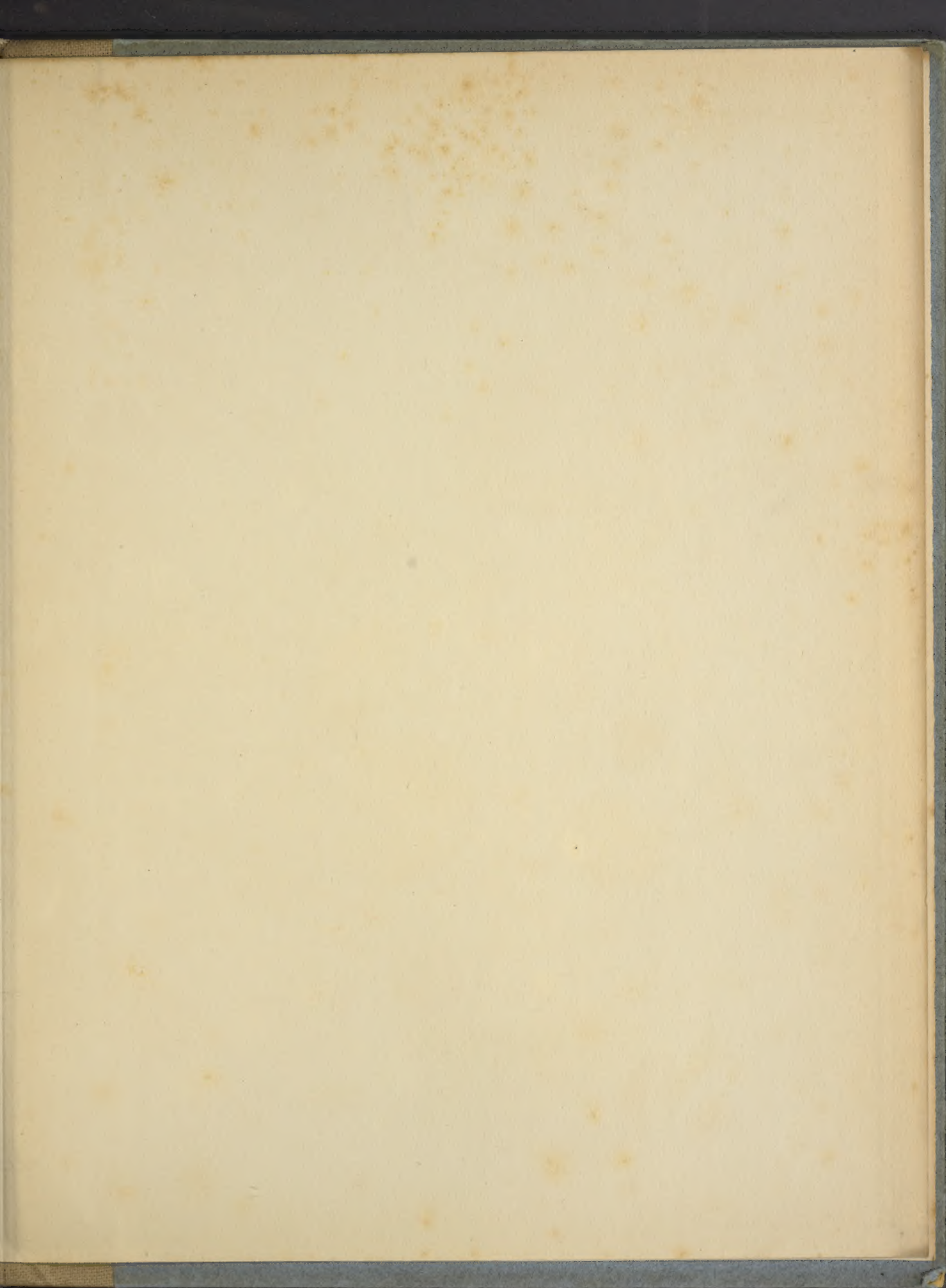
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Disraeli, in his "Curiosities of Literature," also mentions the portrait in the following note: "Clément Marot, bard to Francis I., made a translation of the Psalms into verse. This book became the fashion at Court; each of the Royal Family and every nobleman chose a Psalm or song in which he expressed his own personal feelings adopted to his own tune. The Dauphin, afterwards Henry II., a great hunter, when he went to the chase was singing 'Ainsi qu'on vit le cerf brayre.' There is a curious portrait of the mistress of Henry II., Diane de Poitiers, recently published, in which is inscribed this verse on a portrait which exhibits Diane in an attitude rather unsuitable to so solemn an application; no reason could be found to account for the discordance. Perhaps the painter or the lady herself chose to adopt the favourite Psalm of her royal lover! but it is not certain."



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